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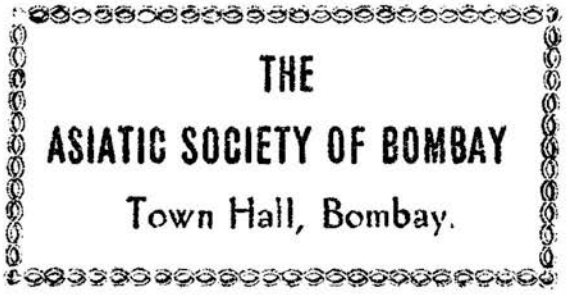

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ROYAL ACADEMY PICTURES

1902

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ILLUSTRATING

THE HUNDRED AND THIRTY-FOURTH EXHIBITION OF THE ROYAL ACADEMY

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BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART"

IVx.g 5

CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE

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NEARING HOME (*Etching*).

HERBERT DICKSEE.

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PREFACE.

THE general remark that it is "a portrait year" at the Royal Academy is based less on the number of portraits there exhibited than on the outstanding merits of a few of the more remarkable examples in this section of art. Comparison has even been made between the Royal Academy of 1902 and that of a hundred years ago, with the purpose of proving that the position—or at least the so-called patronage of art of the present day—is much where it was at the beginning of the last century. There is, indeed, some truth in the assertion. If we refer to the newspaper criticisms of the exhibition for the year 1802—to the *Morning Post, The Sun, The Porcupine, The True Briton,* all of which interested themselves keenly in the advance of British painting—we find observations which writers might almost apply to the present collection. "Mr. Lawrence" was said to "stand eminently at the head of the portrait painters in this exhibition" (exactly as we might speak of Mr. Sargent to-day), yet the general display "has the usual mercantile character of our school by abounding in portraits; but it is with infinite pleasure that we observe the most promising spirit of improvement, particularly among the younger artists. The tone of colour is chaster, the principles of drawing seem to be better understood, and there is less of that tawdry glare and fluttering theatrical manner which used to disgust the eye of taste." Another, curiously enough, deplores that Art should have divorced itself from Literature, "without the alliance of which the arts cannot steadily and permanently flourish."

The literary picture is still with us, constituting now as ever the main interest to the general public. But there is a more frequent sobriety and exercise of control, both in subject and colour, and a more intelligent appreciation of the limits of subject painting. There is besides a new interest growing up in landscape, in which the prettiness of the view and the artifice of effect are neither the motive of the artist nor the attraction to the spectator. There is the usual earnestness and sincerity which, whether they be directed into channels right or wrong, are the constant characteristics of our school, and there is a general improvement in certain *strata* or currents, as it were, among the artistic

community. And yet, owing to the admission of certain works belonging to a time and fashion which we usually speak of without praise, and think of without pride, the general effect of this year's Academy presents few features for special congratulation. Moreover, there is an almost unprecedented absence of pictures of the nude. This is not a good sign, for good flesh-painting is the touchstone of the condition of a school, and the test of the healthy elastic vigour of the artistic mind. As Lessing said: "The artist's aim is beauty. Clothes are the outcome of necessity, and what has necessity to do with Art? What is the beauty of drapery compared to the beauty of the human form? And will he, who can attain to the greater, be satisfied with the less?' It appears that this year painters have been satisfied with the less, and this it is which gives ground for some degree of uneasiness among those who watch the progress of the arts.

There are some compensations, however. It is a brilliant "Sargent year;" unhappily Mr. Sargent does not have his pictures photographed. But there are others who follow and support him with genuine success. Portraiture is never very interesting when rendered in black and white by printer's ink; and unless the lady be very beautiful, or the gentleman very celebrated or very striking in expression, rarely appeals to our æsthetic sense. Arrangement counts for a good deal; but it too often happens that portraiture is regarded less as art than as history, less as decoration than as document. Still there are many points of interest in the portrait gallery which follows.

Landscape no longer shows us the Turner who made such a sensation in the exhibition of 1802, and startled an adverse critic into acknowledging the genius of the painter, and into proclaiming that "Mr. Turner seemed to be aiming at founding a *new school* in landscape!" But we have several artists who can delight us with their renderings of nature, and who reinforce their vision of subject with a true instinct for beauty of pattern and arrangement and line, for penetrating feeling for the essence of landscape—sentiment, colour, light, and atmosphere. Old favourites and men quite young form a group who are cultivating a modern feeling while retaining a sense of style.

What is called in cant neologism "modernity"—which, after all, only means the result of accurate observation—is equally seen in sea-painting. Waves are now studied, not only in the mass, but in its parts, as Henry Moore studied them; and the result may be seen in the work of half a dozen painters who give us not only the colour and texture, as it were, of water in the mass, but the drawing of its parts. In the section of animal-painting there has arisen no new prophet; but a few painters interest us with their skill and sympathy, rendering from the whole wide range of the brute world, from wild beasts to cattle, and from horses to domestic pets. Subject-pictures may be literary or otherwise; it is sometimes difficult to draw the line. But in both sections there are in the Academy a few works of a high order, and if the dramatic presentation of incident does not attract the spectator, he must reflect that the tendency of the day among our better painters is to drop the appeal to our love of anecdote. Of the sculpture little need be said. Seldom has the harvest of the year been less striking, in spite of the fact that six or eight artists have modelled works of real beauty and excellence.

M. H. SPIELMANN.

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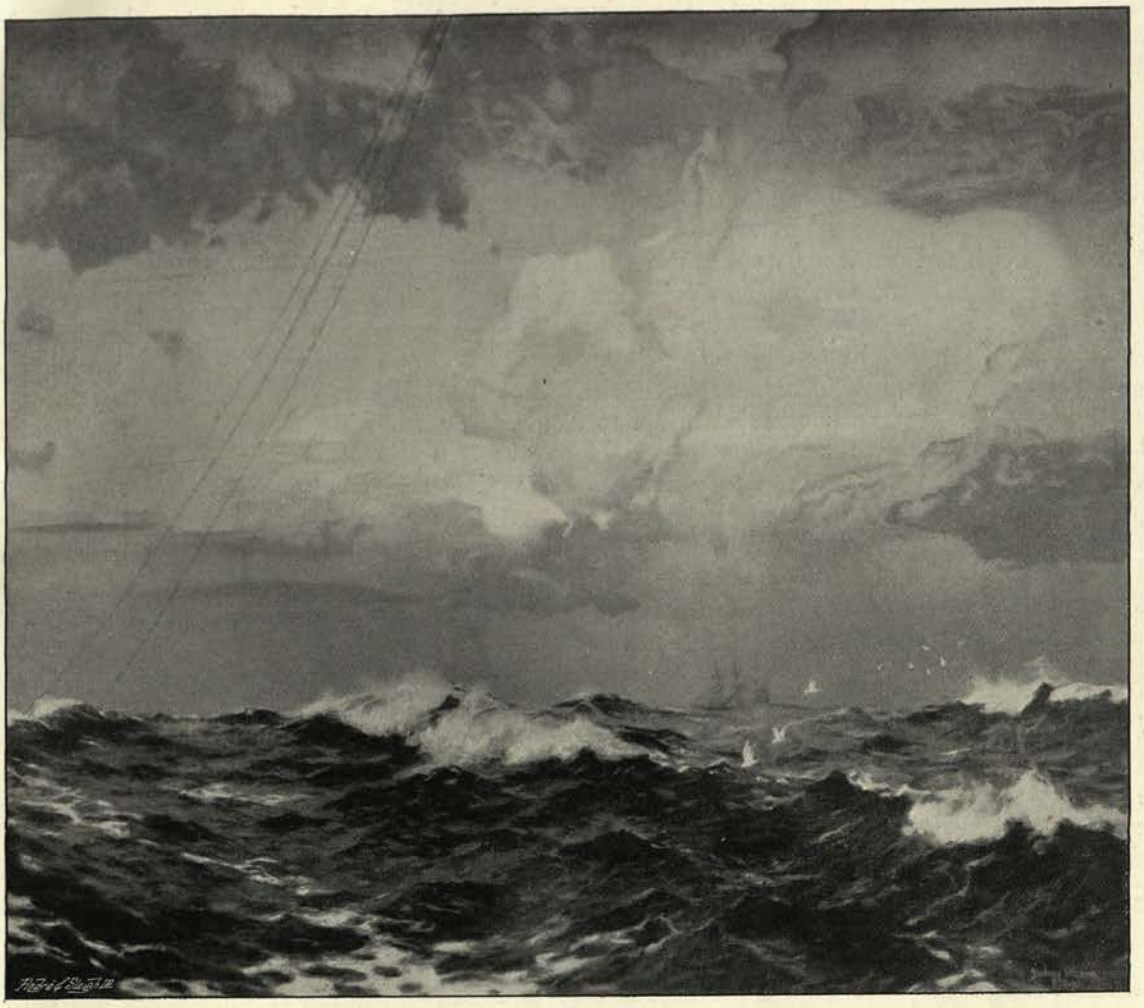
H.M. QUEEN ALEXANDRA, HER GRANDCHILDREN AND DOGS.

FRED MORGAN.



STORM. 60 x 69

JULIUS OLSSON.

NOTES.

THE LAST CHAPTER. *By Mr. J. Doyle Penrose.* (*No.* 388.) *See p.* 27.—The Venerable Bede is said to have been born about the year 673 A.D. Left an orphan at the age of seven, he was educated in the Benedictine Abbey at Monkwearmouth. He afterwards entered the monastery at Jarrow, where he remained till his death in 735 A.D. It was there he accomplished that which made him famous in the annals of English Literature. His final work was the translation of St. John's Gospel into Anglo-Saxon. The story of the closing scene in his life, represented in Mr. Penrose's picture, is related by St. Cuthbert:—

"The Venerable Bede spent the last days of his life dictating his translation of the last chapter of St. John's Gospel. In the evening the scribe said 'Dear master, there is yet one sentence to write'; he answered, 'Write quickly.' Presently the youth said 'Now it is finished'; he replied 'Thou hast said the truth, it is finished.' Bidding the attendants place him where he could see the spot in which he usually knelt in prayer, he chanted the *Gloria Patri*. As he uttered the words 'the Holy Ghost' he died, and so passed to the Kingdom of Heaven."

CHAUCER. *By Mr. George J. Frampton, R.A.* (*No.* 1,629.) *See p.* 28.—This bust, when executed in marble, is to find a resting place in the Guildhall of the City of London. Although Mr. Frampton has evidently made a careful study of the known portraits of Chaucer, he has

not closely followed that by Occleve—the only one universally accepted as trustworthy—contained in his *De Regimine Principis*. In this, Chaucer is represented with a distinctly aquiline nose, and a beard-covered chin.

STRADELLA. *By Mr. W. A. Breakspeare.* (*No.* 71.) *See p.* 32.—The quotation quaintly given in the catalogue explains, in a measure, the incident depicted by the artist. "Stradella having eloped with one of his pupils, two bravoes were hired to assassinate him. Tracking him to Rome, his music so charmed them that they were moved to compassion and repented." Alessandro Stradella, the famous Italian musician and composer, lived in the latter half of the seventeenth century. The main facts of his life are not known, but such as exist are to be found in Bonnet-Bourdelot's *Histoire de la Musique et de ses Effets* (Paris, 1715). The romantic story upon which Mr. Breakspeare has based his picture is narrated in full by this writer. It appears from this that Stradella was engaged by a wealthy Venetian nobleman to teach singing to his mistress, Ortensia. Master and pupil became enamoured of each other and fled to Rome. The assassins followed him, and learning that he was to conduct a new oratorio—assumed to be *San Giovanni Battista*—in the Church of S. Giovanni in Laterano, resolved to perpetrate their crime as he left the church. Upon hearing the music, they were so overcome by its beauty that they relented and confessed the proposed crime to Stradella. The musician and Ortensia thereupon fled to Turin, where he was again attacked and left for dead. He recovered, however, and married Ortensia and went to Genoa. There the vengeance of the Venetian was satisfied, for within a year of their marriage, Stradella and Ortensia were murdered in their home.

ÆGINA, FROM THE THEATRE OF DIONYSUS. *By Mr. M. Ridley Corbet, A.R.A.* (*No.* 66.) *See p.* 33.—Mr. Corbet has painted the island as seen from one of the most interesting ruins of ancient Athens. The Theatre of Dionysus was built about 500 B.C. on the south-east side of the Acropolis. It was the first theatre to be built of marble, its predecessors having been temporary wooden structures. The ruins of this interesting building were unearthed in 1862, and consist principally of a row of marble thrones for the officers of state, and the elaborate masonry of the stage and orchestra floor.

DR. CARTWRIGHT. *By Mr. H. C. Fehr.* (*No.* 1,608.) *See p.* 40.—This statue of the inventor of the power loom is to be erected in the City of Bradford. Edmund Cartwright was born at Marnham, Notts., in 1743. He was educated at University College, Oxford, and in course of time became a "fellow" of Magdalen. In 1784—when he was forty-one years of age—his attention was accidentally drawn to the subject of weaving. He examined the matter, and within a year his first power loom was at work. In 1809 he received a grant of £10,000 from the Government. He died in 1823.

SALAMIS, FROM THE ACROPOLIS. *By Mr. M. Ridley Corbet, A.R.A.* (*No.* 615.) *See p.* 53.—The Island of Salamis—or as it is known more generally in Greece, Koluri—has an area of about thirty-five miles. The island bore an important part in the history of ancient Athens. In the seventeenth century was the great war between Athens and Megara for its possession, in which the former was victor. The chief event connected in history with Salamis, however, was the naval battle between the Greeks and the Persians under Xerxes, fought in 480 B.C. The scene of the fight was off the ancient city of Salamis, at the south-eastern end of the straits.

THE VICTORS OF PAARDEBERG. *By Mr. James P. Beadle.* (*No.* 424.) *See p.* 58.—In the story of the Boer War the victory of Paardeberg undoubtedly stands out as one of its greatest events. It marked the turn of the tide in the British fortunes, and was the first great blow struck at the Boer forces. The following description by an eye-witness serves as the authority for Mr. Beadle's representation of the scene of February 27, 1900:—

"When the sun rose on the anniversary of Majuba Day, the Boers realized that their position was no longer tenable; the trench, dug under heavy fire during the night by the Canadians and No. 7 Company R.E., dominated their defences at a distance of eighty yards. At 8 a.m. the burghers came straggling out, unarmed, mostly carrying their portable possessions."

This incident occurred, of course, before the formal surrender of the redoubtable Cronje.

A Familiar Group. *By the late T. Sidney Cooper, C.V.O., R.A.* (*No.* 436.) *See p.* 59.—The aged Academician, who died in the early part of the year, is represented by four works. One (*No* 435) was commenced as long ago as 1848, and completed last year. The picture under notice, however, is alone of the four dated 1902, and thus represents the latest completed work of the aged artist, signed and dated but a short while before his death, when he was in the ninety-ninth year of his age.

Model for the Queen Victoria Memorial (Bradford). *By Mr. Alfred Drury, A.R.A., and Mr. J. W. Simpson.* (*No.* 1,597.) *See p.* 63.—This design has special interest from the fact that it is one of the few instances in which an architect and a sculptor have been formally invited to co-operate in the production of a public monument in England. The result cannot fail to be successful. An eminent authority has expressed himself on the point, in the *Magazine of Art* for April, in the following words: "The true ideal is that of joint design; the sculptor working out the general form and scale with the architect, and the both talking over and sketching out the statuary and decoration. Once the general lines are mutually agreed, occasional consultation only is wanted, each giving his own individuality to his own detail." It is on these lines that the Bradford Memorial is to be produced.

The Pastoral Bedouin Rejoicing at the Time of the Overflow of the Nile. *By Mr. Frederick Goodall, R.A.* (*No.* 466.) *See p.* 69.—The artist supplies the following explanation to the official catalogue:—

"The Pastoral Bedouin depend upon the annual overflow of the Nile for the pasture that feeds their flocks and herds of goats and camels. Consequently, there is great rejoicing when the water reaches near to the homes of the dwellers in tents, and saves the journey to and from the encampment to find water and food. The flocks and herds are always driven on to the dry sand of the desert at night."

The Vision of Sir Percivale's Sister. *By Mr. Sigismund Goetze.* (*No.* 484.) *See p.* 70.—The story depicted by Mr. Goetze is fully told by Tennyson in one of the "Idylls of the King"—"The Holy Grail." Sir Percivale retires from the fellowship of the Round Table to the quietude of a monastery, and to Ambrosius, a fellow monk, relates the story of the appearance of the Holy Grail. In reply to the question, "But who first saw the holy thing to-day?" Sir Percivale says:—

"A woman . . . . . a nun,
And one no further off in blood from me
Than sister; and if ever holy maid,
With knees of adoration wore the stone,
A holy maid, tho' never maiden glow'd,
But that was in her earlier maidenhood,
With such a fervent flame of human love,
Which, being rudely blunted, glanced and shot
Only to holy things; to prayer and praise
She gave herself, to fast and alms."

The desire to see the Holy Grail becomes her passion, and the fulfilment of it is thus recorded in a conversation with her brother:—

. . . "'O my brother Percivale,' she said,
'Sweet brother, I have seen the Holy Grail;
For, waked at dead of night, I heard a sound
As of a silver horn from o'er the hills
Blown, and I thought 'It is not Arthur's use
To hunt by moonlight'; and the slender sound
As from a distance beyond distance grew,
Coming upon me—O never harp nor horn,
Nor aught to blow with breath, or touch with hand,
Was like that music as it came: and then
Stream'd through my cell a cold and silver beam,
And down the long beam stole the Holy Grail,
Rose-red with beatings in it, as if alive,
Till all the white walls of my cell were dyed

With rosy colours leaping on the wall;
And then the music faded, and the grail
Past, and the beams decay'd, and from the walls
The rosy quiverings died into the night."

"YOUR SOVEREIGN—THE EMPIRE—THIS IMPERIAL CITY, ARE SATISFIED." *By Mr. John H. F. Bacon.* (*No.* 217.) *See p.* 71.—This quotation is from the speech of the Lord Mayor, Sir Alfred Newton, on the occasion of the official welcome at the Guildhall to the City Imperial Volunteers on their return from South Africa. The picture is a monument of patient skill, for each of the figures on the platform, besides many of those in the body of the hall, were painted from special sittings. The front row on the platform is occupied by the City Aldermen. Commencing from the extreme right of the picture, the first standing figure is Sir Holmwood Crauford, and in the following order are:—Mr. Sheriff Lawrence, Dr. Boor Crosby, Mr. T. V. Strong, Sir John Knill, Mr. Sam. Green, Sir J. Truscott, Sir J. Ritchie, Sir Marcus Samuel, Sir Joseph Dimsdale, Sir Frank Green, Sir Walter Wilkin, Sir Henry Knight, Sir John Moore, Sir George Faudel Phillips, Sir John Bell, Sir Alfred Newton, and Mr. John Pound. In uniform, in front of the platform on the right, are General Mackinnon and Colonel Cholmondley. Foremost in the gallery, in a white hat, is the Lady Mayoress, with Miss Newton and Lady Phillips.

BEATING THE BOUNDS: TOWER OF LONDON. *By Mr. Fred Roe.* (*No.* 464.) *See p.* 71.—The Tower, in addition to its own grim picturesqueness, is the scene of several picturesque customs which have been handed down from ancient days. Among these is the one represented by Mr. Roe—"Beating the Bounds of the Tower Liberties." The ceremony is performed triennially, and although shorn of much of its pomp and circumstance, it is still one of the pretty sights of London. After a service in the Church of St. Peter ad Vincula, a procession is formed upon the parade, in which the "Beefeaters" in their Elizabethan costumes form a conspicuous feature. The Deputy-Lieutenant and other officers of the Tower, the chaplain and a painter, are the chief participants in the ceremony. The boundary stations are marked with a red broad arrow upon a white ground by the painter, while the chaplain repeats: "Cursed be the man who removeth his neighbour's landmark." The children with their wands then "beat the bounds," as in the ordinary parochial ceremony. The background in the picture is formed by "The Traitor's Gate."

KING EDWARD THE SIXTH. *By Miss Jessie Macgregor.* (*No.* 207.) *See p.* 85.—The catalogue contains the following extract from Sir John Hayward's "Life and Reign of King Edward the Sixth":—

"In disposition he was milde, gracious and pleasant of an heavenly wit: in body beautifull, but especially in his eies, which seemed to have a starrie livelinesse and lustre in them."

Although Miss Macgregor has exaggerated the size of the eyes of the young King, she has based her likeness on the two portraits in the National Portrait Gallery ascribed to "The School of Holbein."

THE HOME-COMING OF CHARLES II. *By Mr. Charles M. Padday.* (*No.* 129.) *See p.* 88.—The particular incident in the return of Charles II to England (in 1660), which Mr. Padday has depicted, is narrated in the *Memoirs of Pepys*, edited by Lord Graybrooke, vol. i., page 97:—

"May 25th, 1660. About noon (though the brigantine that Beale made was there ready to carry him), yet he would go in my Lord's barge with the two Dukes. Our Captain steered and my Lord went along bare with him."

The landing occurred at Dover, and "my Lord" to whom Pepys refers was the Earl of Sandwich.

LADY OF THE ISLE OF AVELYON (*No.* 1,620) AND LYONORS (*No.* 1,713). *By Mr. George J. Frampton, R.A. See p.* 89.—These two delightful bronze heads, to which Mr. Frampton has given an Arthurian association, seem to be taken from two of the figures on the façade of Lloyd's Registry Offices in Fenchurch Street, one of the finest modern buildings in the City of London.

THE SORCERESS. *By Mr. Horace Van Ruith.* (*No.* 426.) *See p.* 91.—One of the many representations in pictorial art of Circe, daughter of Sol and Perseis, who was banished to the island of Æa after murdering her husband, a Sarmatian Prince of Colchis. Ulysses, on his return

from the Trojan war, visited her coasts, and all his companions were by her enchantments converted into swine. Ulysses himself, fortified against her power by a herb given him by Mercury, appeared before her and demanded the restoration of his friends. The request was complied with and Ulysses departed, laden with honour and pleasures.

"What is Truth?" *By Mr. F. W. W. Topham, R.A.* (*No.* 716.) *See p.* 95.—The incident is recounted in St. John's Gospel, chapter xviii. In verse 37 Jesus finishes his statement to Pilate by saying, "Everyone that is of the truth heareth my voice;" and, in verse 38, is Pilate's reply: "Pilate saith unto Him, 'And what is truth?' And when he had said this he went out again unto the Jews and saith unto them, 'I find in Him no fault at all.'"

George II at Dettingen, 1743. *By Mr. Robert Hillingford.* (*No.* 486.) *See p.* 107.—The War of the Austrian Succession involved nearly the whole of the European nations, with Queen Maria Theresa of Austria as the central figure. Allied with the Austrians were the English and Hanoverians, and opposed to them were the French and Bavarians. The Allies under George II on July 27, 1743, defeated the larger French army, under the Duc de Noailles, at Dettingen. In England this victory was celebrated by Handel's *Te Deum*. This was the last occasion on which an English Sovereign led the army in actual warfare.

La Belle Dame Sans Merci. *By Mr. Frank Dicksee, R.A.* (*No.* 13.) *See p.* 115.—Keats's poem with this title has been the subject of a great number of pictures. The story of the poem is embodied in various legends. It relates the enchantment of a knight by a beautiful fairy-woman; he is lured by her to her lair—and to death. The knight in this poem escapes with his life and tells his story. The meeting with the witch is thus described:—

"I met a lady in the meads,
Full beautiful—a faëry's child,
Her hair was long, her foot was light,
And her eyes were wild."

His infatuation is dealt with in the verse quoted in the catalogue and under the reproduction of the picture in this volume. The rest of the story is thus related:—

"She took me to her elfin grot,
And there she wept, and sighed full sore,
And there I shut her wild, wild eyes
With kisses four.

"And here she lulled me asleep,
And there I dream'd—Ah! woe betide
The latest dream I ever dream'd
On the cold hill's side.

"I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried—'La Belle Dame Sans Merci
Hath thee in thrall.'

"I saw their starved lips in the gloam,
With horrid warning gaped wide,
And I awoke and found me here,
On the cold hill's side."

Philip IV visiting Velasquez in His Studio. *By Mr. Fred Roe.* (*No.* 164.) *See p.* 117.—It was in 1623 that Velasquez was first brought to the notice of the King, Philip IV—that is to say, when the artist was twenty-four years of age. The appointment of Court Painter was at once granted to him, and a large room in the Palace was assigned to him as a studio. This was connected by a passage with the King's private apartments, and in it was painted the many portraits of Philip IV which have immortalised both sitter and artist. The particular incident here depicted is that in which the King entered and saw Velasquez' portrait of

himself upon the easel. It was, said the painter, just completed. "Not quite," said the King, "I will give it the finishing touch." And taking the brush from the painter and dipping it in carmine, he touched upon the portrait's breast—indicating the noble order to which the benevolent monarch thus raised the great artist.

SAINT BRIDE. *By Mrs. Jopling.* (*No.* 655.) *See p.* 117.—The following rhyme is included in the catalogue in connection with this picture:—

"Paul said, and Peter said,
And all the saints alive and dead,
Vowed she had the sweetest head,
Bonnie, sweet Saint Bride."

NAPOLEON'S ABDICATION: APRIL 5, 1814. *By Mr. Eyre Crowe, A.R.A.* (*No.* 493.) *See p.* 134.—The following extract from the "Souvenirs of Marshall Macdonald," which is given in the official catalogue, explains the incident depicted:—

"Napoleon when signing his abdication at Fontainebleau, added to it this proviso: 'I do so subject to the acceptance by the Powers in occupation of Paris of my wife, Marie Louise, as regent during the minority of my son, who is to succeed me.' The Tzar, who acted as spokesman for the Allies, had taken up his abode at Talleyrand's house, the Hôtel St. Florentin. There in the Blue Room, still extant, Alexander I cordially received the three envoys, the Duke de Vicence, and Marshals Ney and Macdonald. At the end of their audience, an emissary of Prince Schwartzenberg entered with a despatch announcing the defection of the whole of Bourmont's Corps in favour of the Allies. Whilst imparting the contents to the Marshals he added, '*Il est trop tard*, we can only treat of unconditional abdication.'"

THE VISION OF ENDYMION. *By Sir Edward J. Poynter, P.R.A.* (*No.* 542.) *See p.* 150.—Endymion, the son of Aëthlius and Calyce, is said to have required of Jupiter perpetual youth, and to sleep as much as he would. Whilst lying asleep on Mount Latmos, he was seen by Diana (or Selene, the moon), who was so struck by his beauty that she came down every night to enjoy his company. The myth may be interpreted to represent the sunset (Endymion) with which the moon (Diana) is in love.

60 x 78

A FISHERMAN'S FIRESIDE.

ALLAN DEACON.

ROYAL ACADEMY PICTURES, 1902.

PART I.

THE MARCHIONESS OF GRANBY.

BY GEORGE J. FRAMPTON R.A.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

EVENING LIGHT.

B. W. LEADER, R.A.

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60 x 48

26 x 20

A CRITICAL MOMENT.

W. P. FRITH, R.A.

MAX WAECHTER, ESQ., D.L., J.P.,
HIGH SHERIFF OF SURREY.

SIR LAWRENCE A MA-TADEMA, R.A.

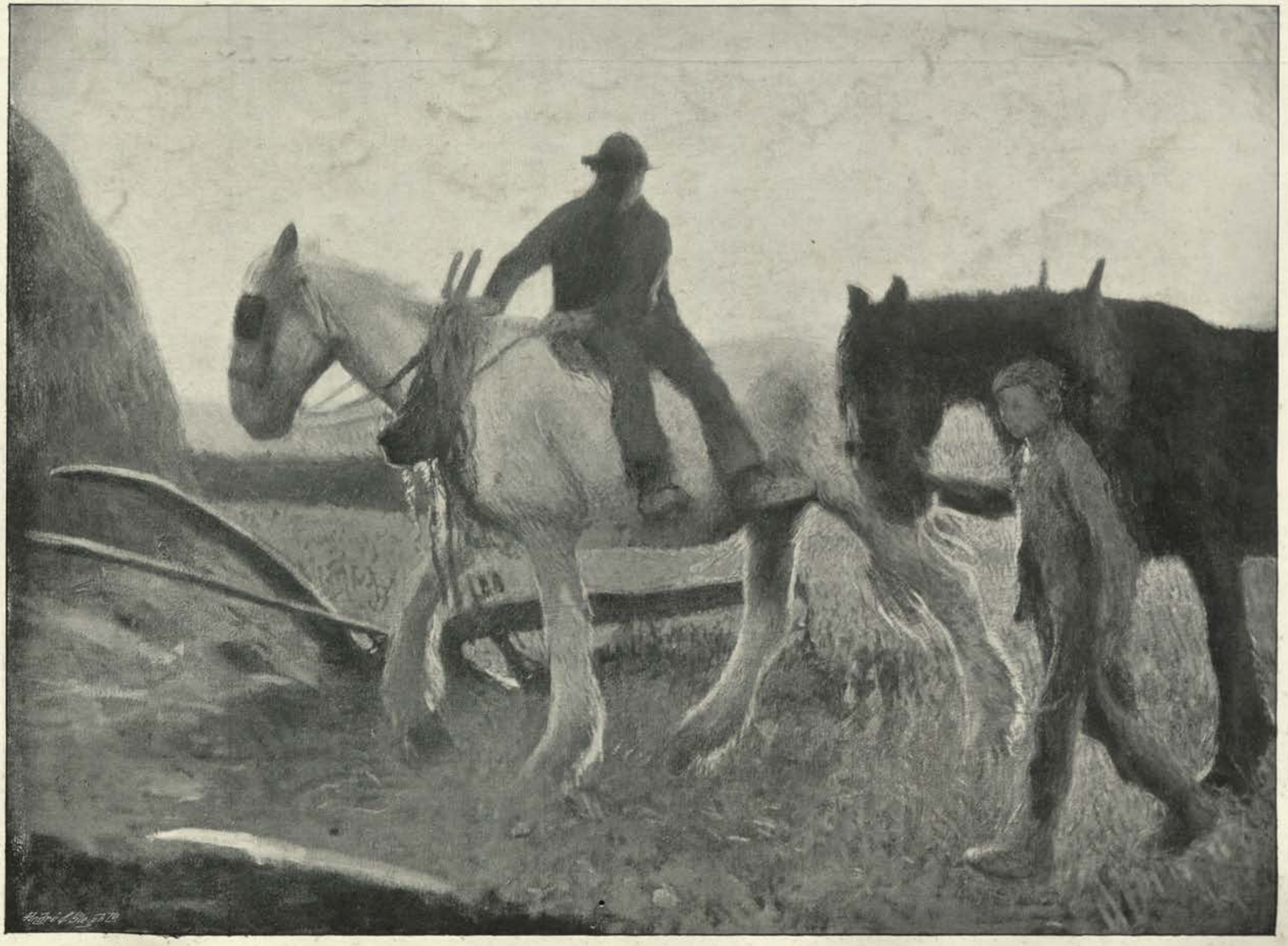
36 x 46

48 x 72

VAL MAGGIA.

"FROM ALPINE HEIGHTS TO SUNNY PLAINS."

J. MACWHIRTER, R.A



35 × 48

HOMEWARD.

GEORGE CLAUSEN, A.R.A.

60 x 72

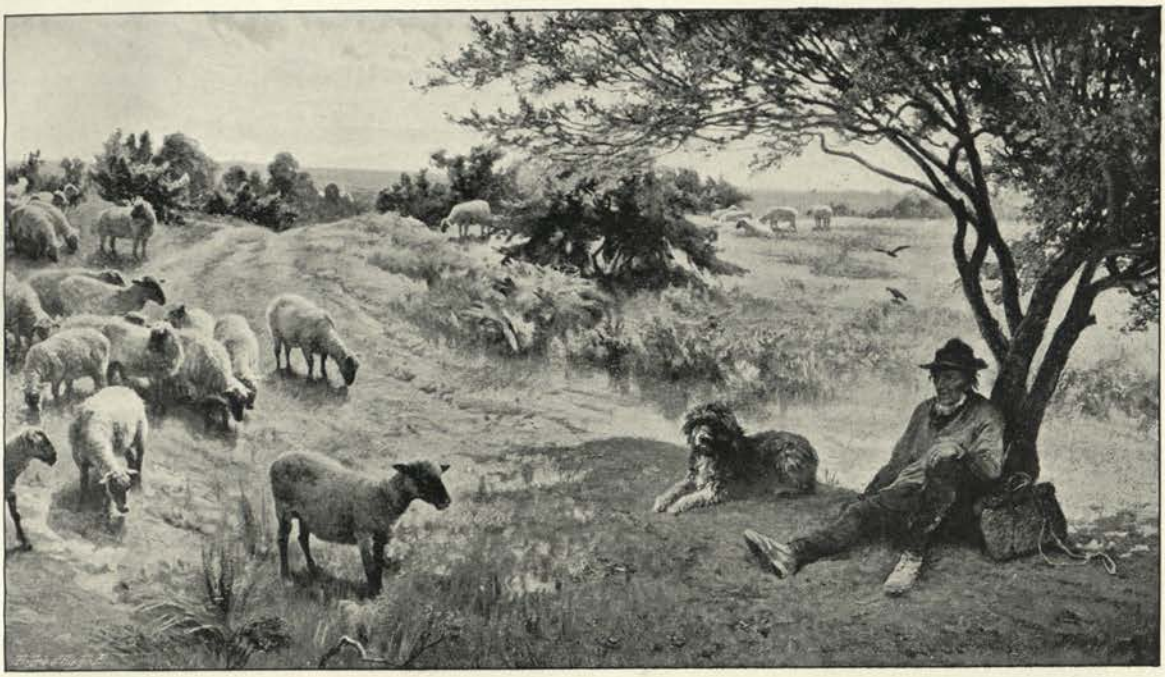
THE PRIDE OF OUR ISLES.

BERNARD F. GRIBBLE.

72 x 48

MRS. C. LITTON FALKINER.

WALTER OSBORNE, R.H.A.



"GIVES NOT THE HAWTHORN BUSH A SWEETER SHADE
TO SHEPHERDS LOOKING ON THEIR SILLY SHEEP
THAN DOTH A RICH EMBROIDERED CANOPY
TO KINGS."

King Henry VIII., Pt 3, Sc. V.

24 x 42

HORACE H. CAUTY.

THE NEST.

28 x 30

CHARLES SIMS.

52 x 40

THE MIRROR.

S. MELTON FISHER.

48 x 36

THE LITTLE SUMMER OF ST. LUKE.

FRANK WALTON, R.I.

LIBRARY OF THE BOMBAY BRANCH

62 x 74

THE PLAGUE.

THE HON. JOHN COLLIER.

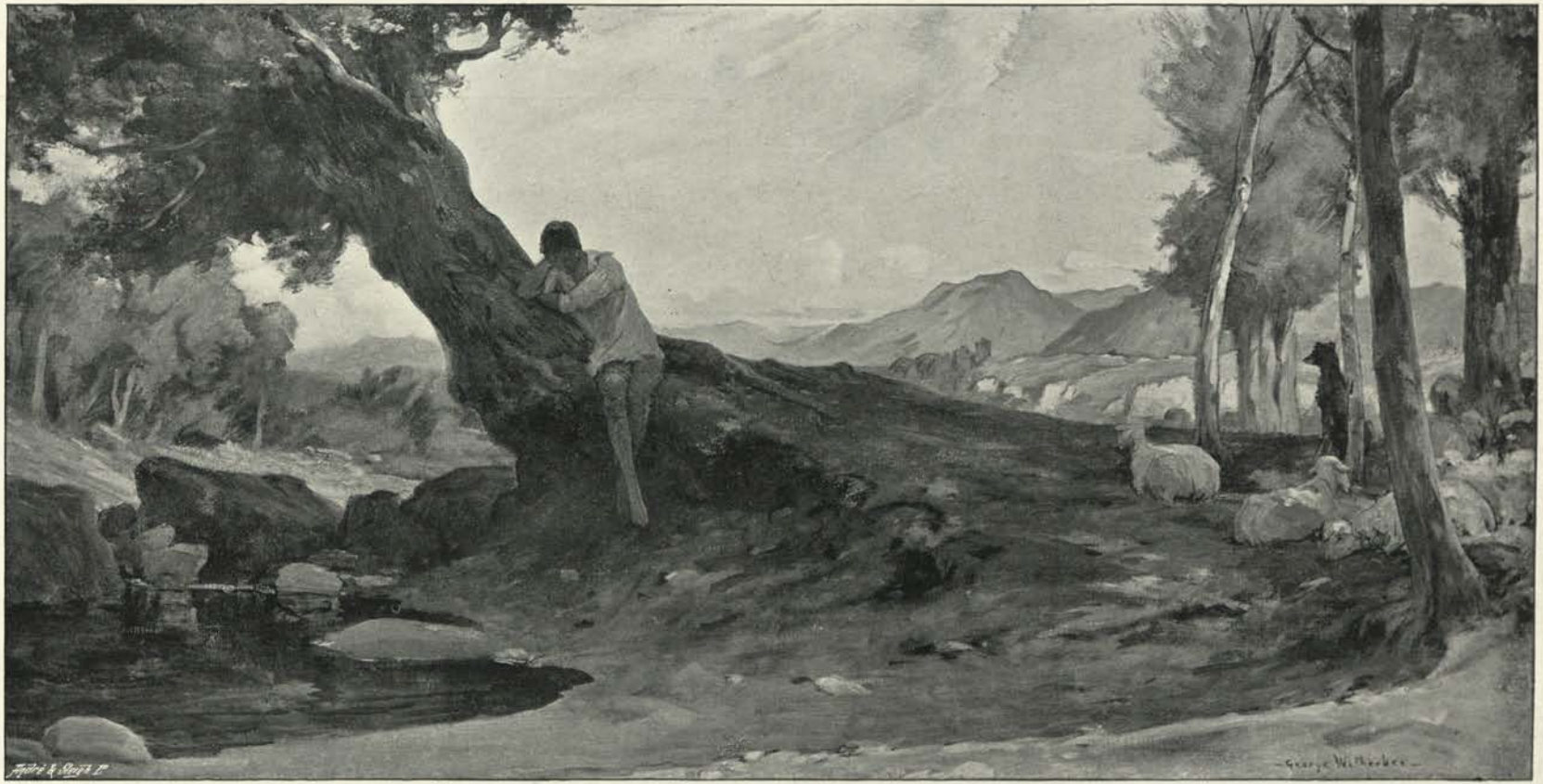
ISABEL, DAUGHTER OF H. GAMMAN, ESQ.

MARIE SEYMOUR LUCAS.

50 x 40

MISS McGAW.

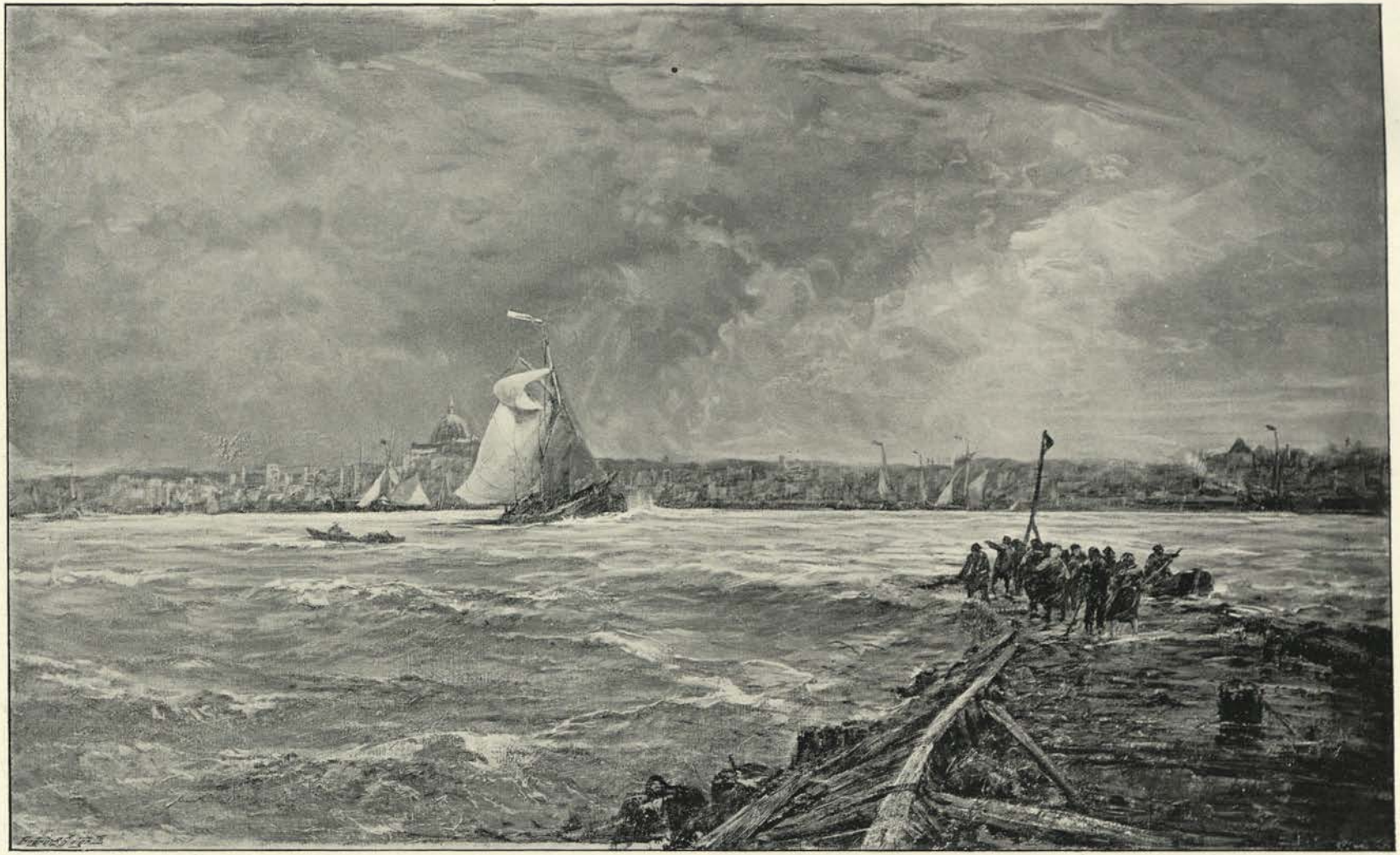
H. DE T. GLAZEBROOK.



24x47

WHAT A PLAGUE IS LOVE.

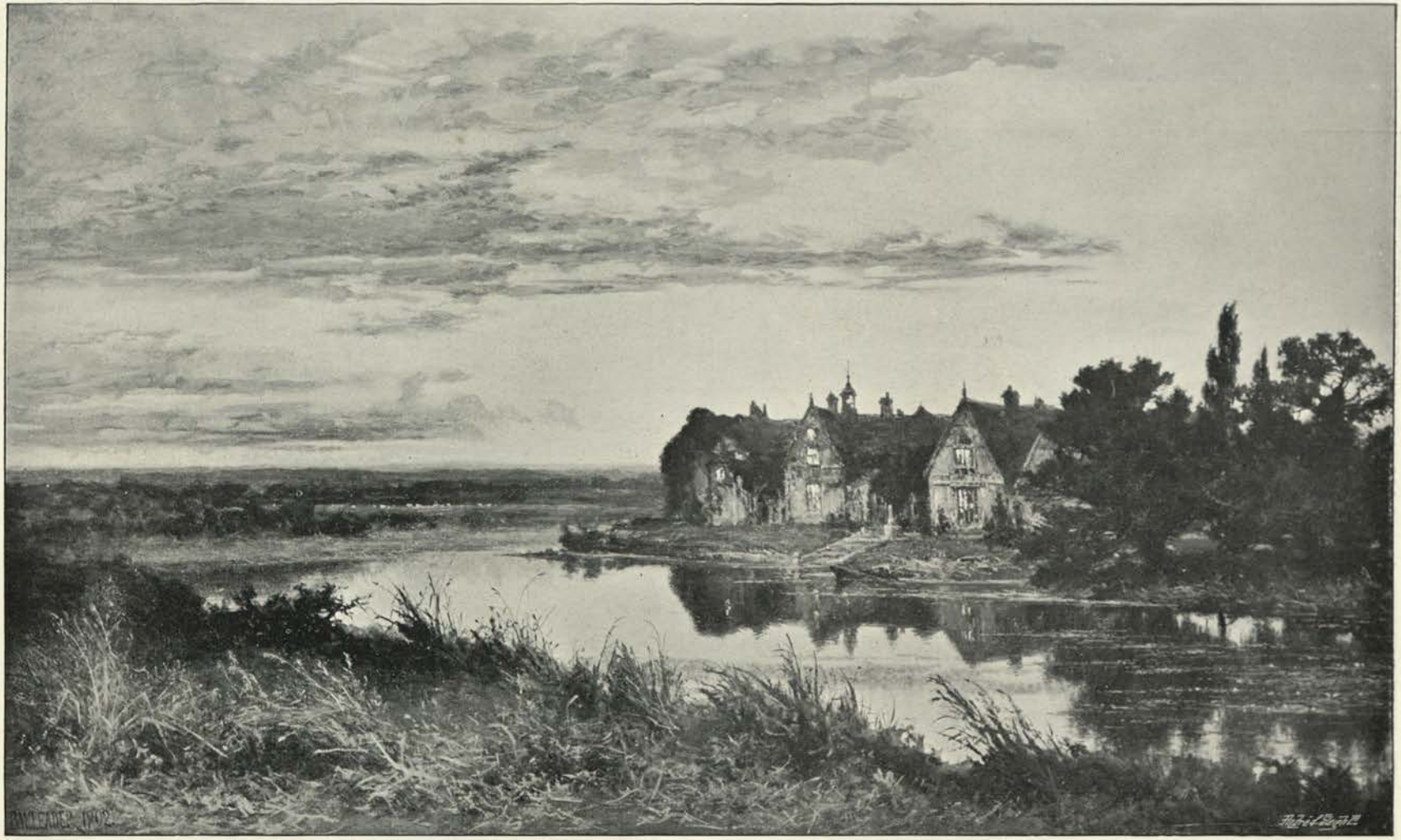
GEORGE WETHERBEE, R.I.



33 x 42

A SQUALL PASSING OFF DORDRECHT, HOLLAND.

EDWIN HAYES, R.H.A., R.I.



By Permission of Messrs. Thomas Agnew and Sons, the owners of the Copyright.

36 x 60

A LONELY GRANGE.

B. W. LEADER, R.A.

LIFE SIZE

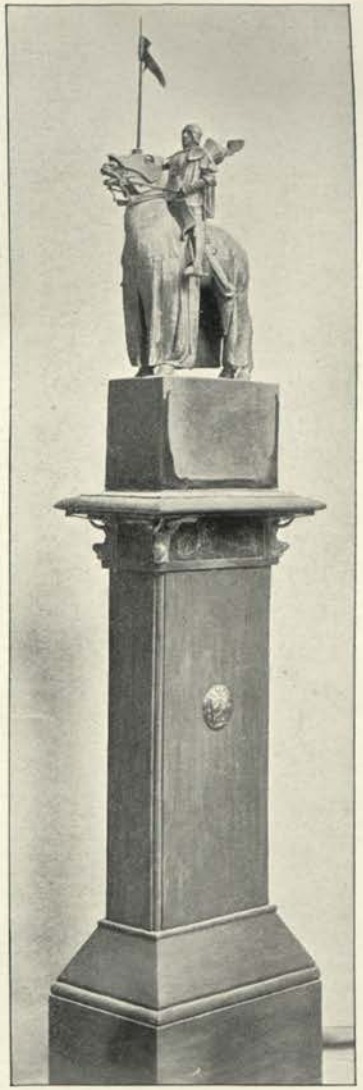
ALFRED EAST, ESQ. A.R.A. *(Bronze).*

GEORGE J. FRAMPTON, R.A.

MRS. HERBERT WARD *(Marble).*

LIFE SIZE

W. G[illegible]SCOMBE JOHN, A.R.A.



69 INCHES HIGH

A KNIGHT.

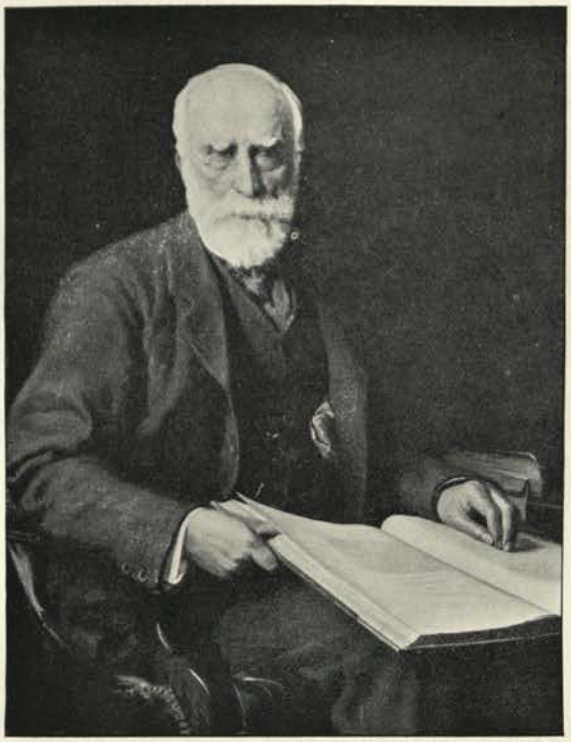
GILBERT BAYES.

5 Feet 6 Inches High

MEMORIAL TO THE LATE SIR ARTHUR SULLIVAN (*Bronze*).

(*To be placed in St. Paul's Cathedral.*)

W. Goscombe John, A.R.A.



J. C. HORSLEY, R.A. 44 x 34

WALTER C. HORSLEY.

FRUIT AND FOLIAGE 30 x 24

W. J. MUCKLEY.

"SEVENTEEN." 48 x 72

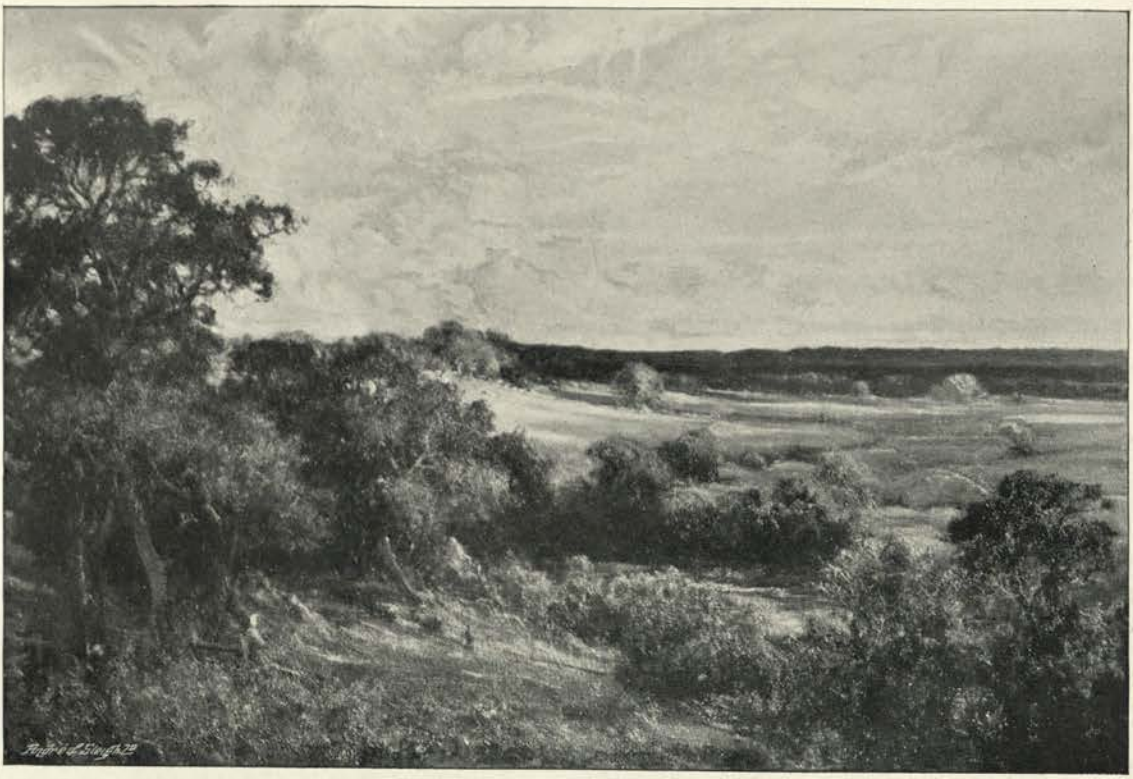
T. B. KENNINGTON.

72 x 56

"SUMER IS ICUMEN IN,
LHUDE SING CUCCU."

John of Fornsete, 1226.

H. A. OLIVIER.



"OVER THE VALLEY:"
AFTERNOON EFFECT NEAR EXMOOR.
FRANK SPENLOVE SPENLOVE, R.B.A.

ROMANTIC SWITZERLAND: BIGNASCO
J. MACWHIRTER, R.A.

24 x 30

COURSING.

W. FRANK CALDERON

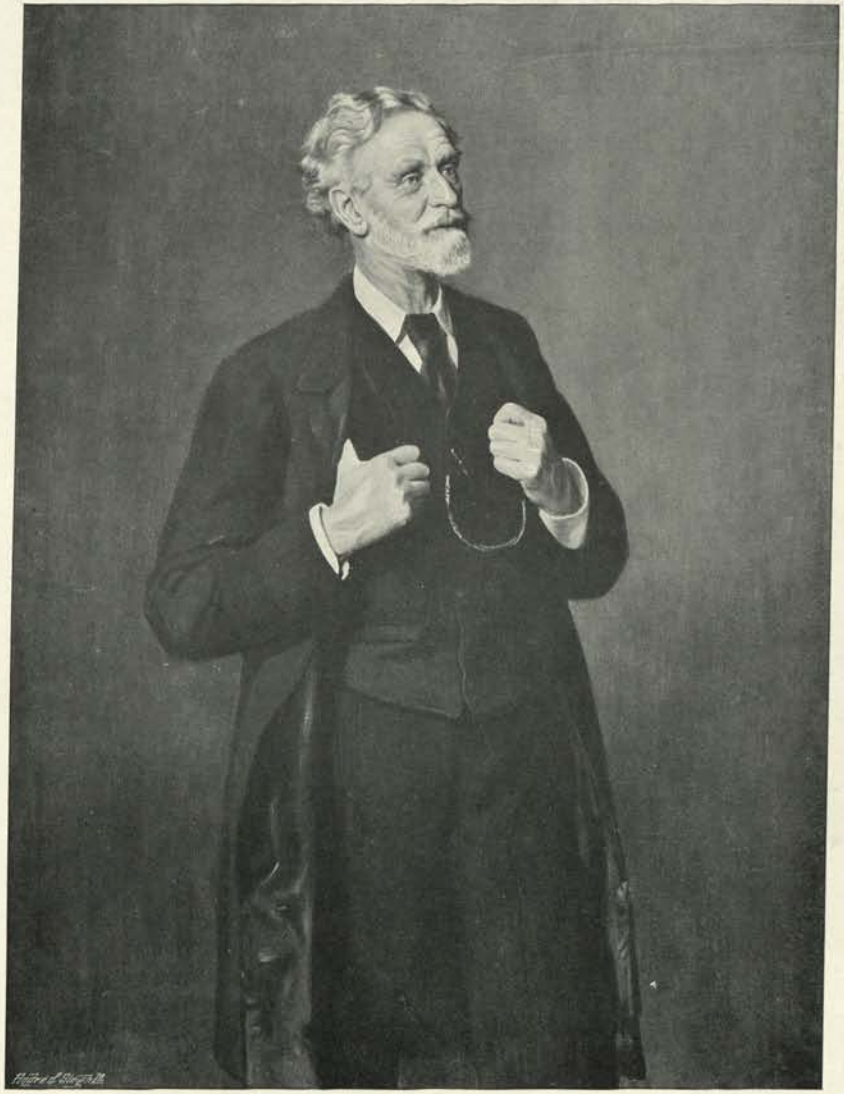
36 x 60

48 x 60

THE LAST CHAPTER.

"The Venerable Bede spent the last day of his life dictating his translation of the last chapter of St. John's Gospel."

J. DOYLE PENROSE.



SIR THOMAS SMITH, BART., F.R.C.S.

THE HON. JOHN COLLIER.

56 x 44

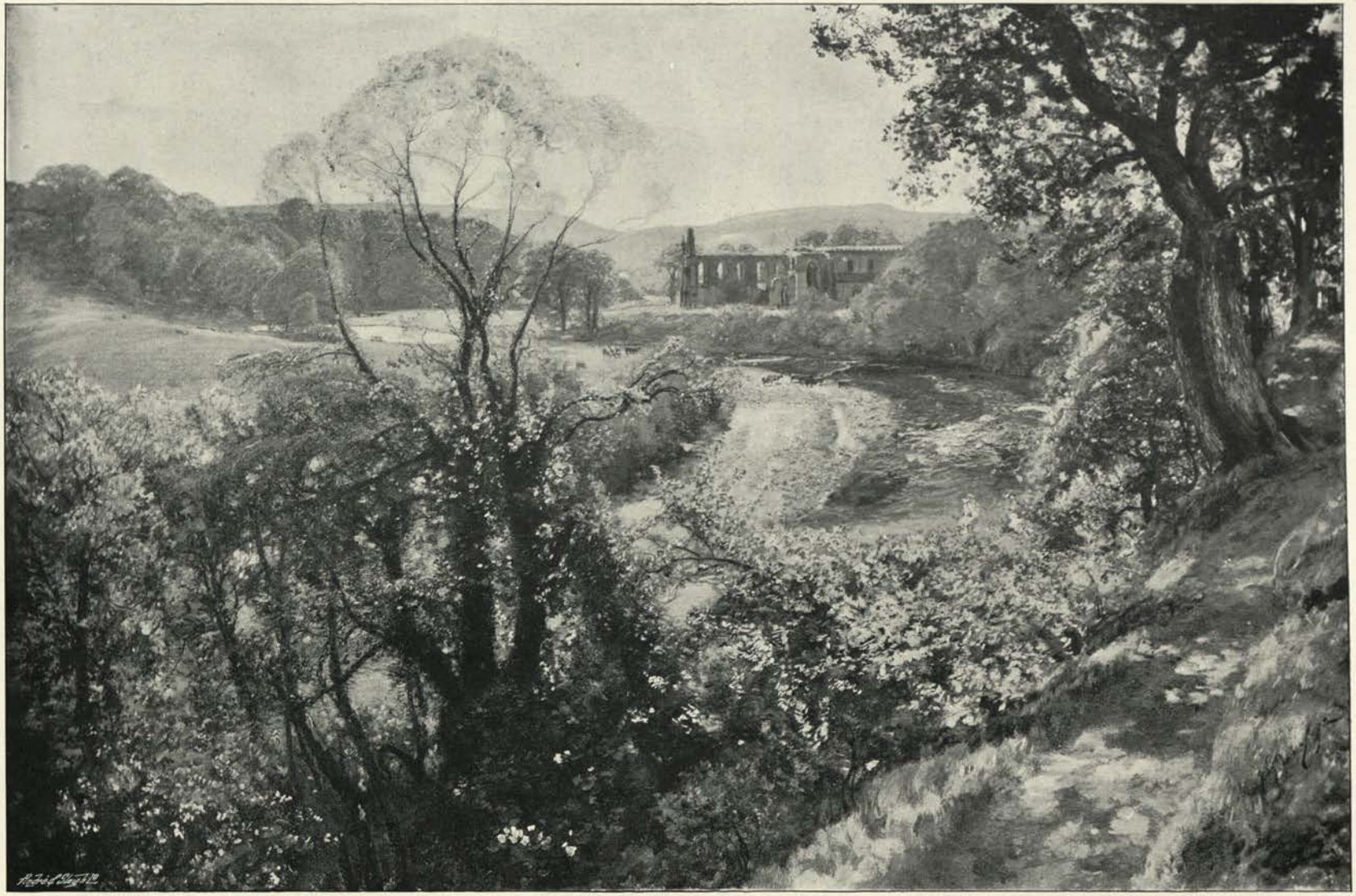
CHAUCER (*Plaster*).

GEORGE J. FRAMPTON, R.A.

30 x 36

"TAKE, OH TAKE THOSE LIPS AWAY
THAT SO SWEETLY WERE FORSWORN
AND THOSE EYES, THE BREAK OF DAY,
LIGHTS THAT DO MISLEAD THE MORN;
BUT MY KISSES GIVE AGAIN, GIVE AGAIN,
SEALS OF LOVE, BUT SEALED IN VAIN,
SEALED IN VAIN."

ELIZABETH STANHOPE FORBES.



48 x 72

BOLTON ABBEY

DAVID MURRAY, A.R.A.

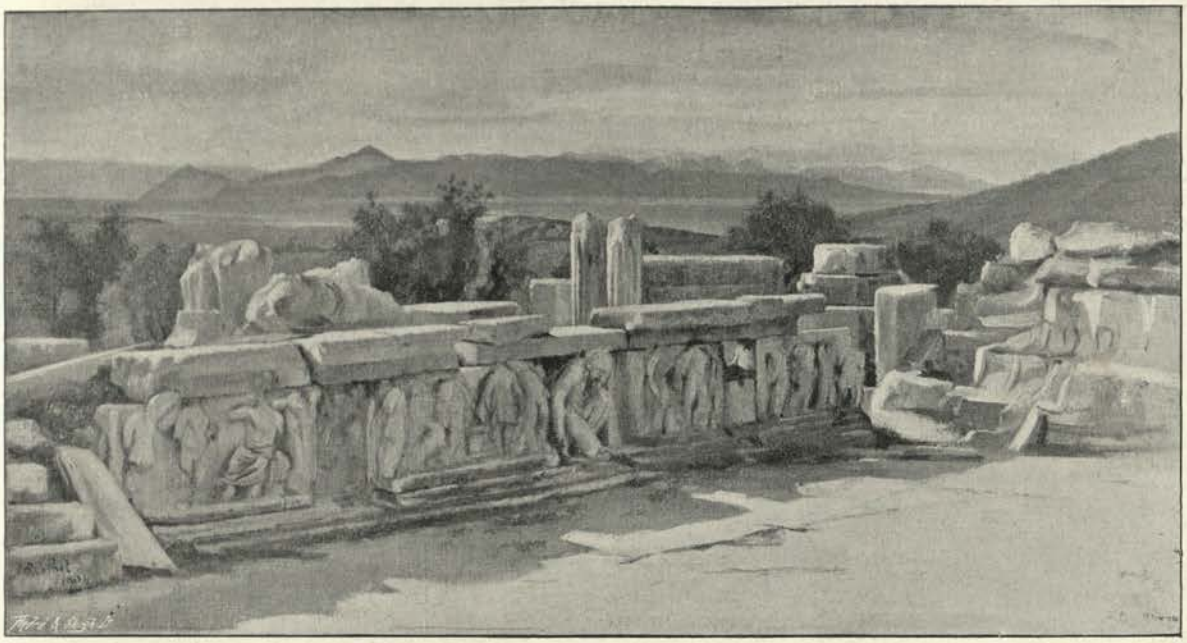
40 x 50

ONLY A ROSE.

CHARLES M. Q. ORCHARDSON.

STRADELLA. 52 x 38

W. A. BREAKSPEARE.



ÆGINA FROM THE THEATRE OF DIONYSUS

M. RIDLEY CORBET A.R.A.

7¾ x 15

NOVEMBER.

F. STUART RICHARDSON, R.I

40 x 56

THE LAST RAY.

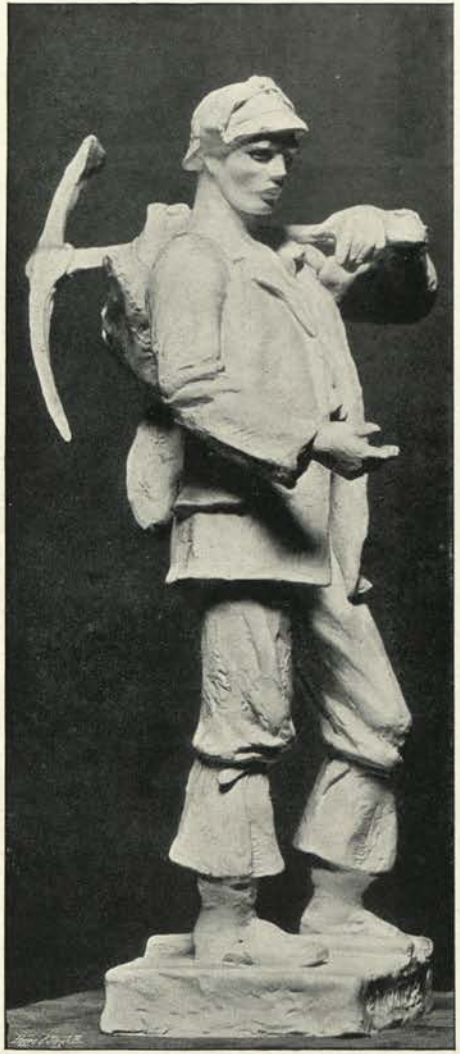
G. D. LESLIE, R.A.

36 x 58

DORIS

RICHARD JACK.

60 x 36



BRONZE STATUETTE

W. HAMO THORNYCROFT, R.A.

15 INCHES HIGH

MAUD, DAUGHTER OF VICTOR CAVENDISH, ESQ., M.P.

RALPH PEACOCK.

50 x 30

32 x 40

THE KING OF THE DOLOMITES.

ADRIAN STOKES.

37 x 52

UNDER THE DEODAR.

PERCY R. CRAFT.

THE WATERING PLACE.

ARTHUR LEMON.

40 x 50

THE PILOT'S PEEPSHOW.

JOHN R. REID R.I.

DR. CARTWRIGHT.

H. C. FEHR.

6 FEET HIGH

THE BATHERS.

EDITH CORBET.

6 x 15

THE DRONE.

HENRIETTE RONNER, R.I.

29 x 36

A · D
JAMES · FLEMING
1901
CHAIRMAN · OF · GOVERNORS · A · TRIBVTE · FROM · HIS · FRIENDS · AND · A · RECOGNITION
OF · HIS · WORK · IN · CONNECTION · WITH · THE · BVILDING · OF · THIS · SCHOOL · OF · ART

JAMES FLEMING MEMORIAL *(Marble)*.

GEORGE J. FRAMPTON, R.A.

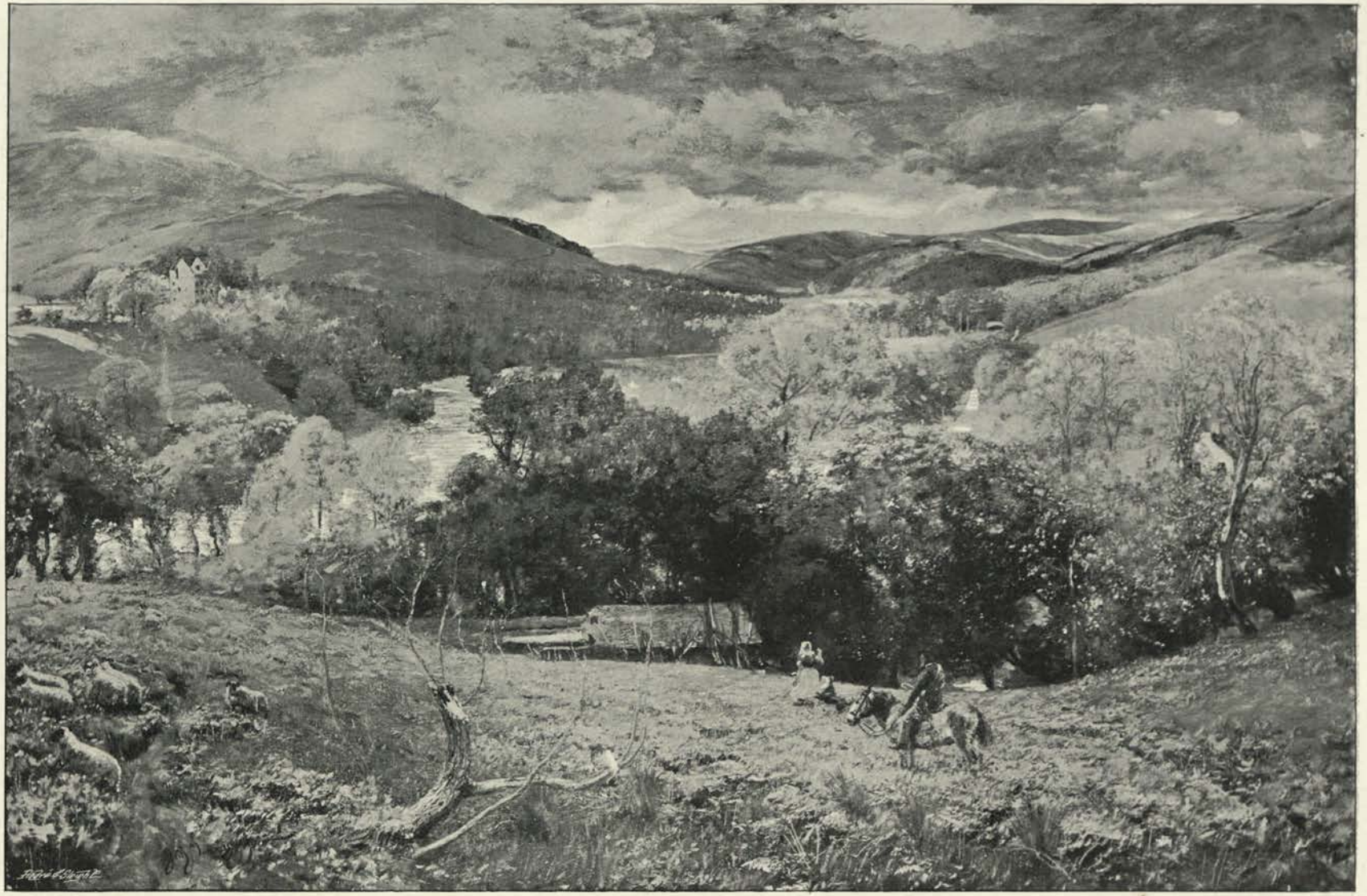
"WHERE SHALL WISDOM BE FOUND?" 28 x 36

MARY Y. HUNTER.

60 x 36½

THREE KINGS: SHERWOOD.

J. MacWhirter, R.A.



THE BRAES OF YARROW.

48 x 72

DAVID MURRAY, A.R.A.

FOREST LOVERS

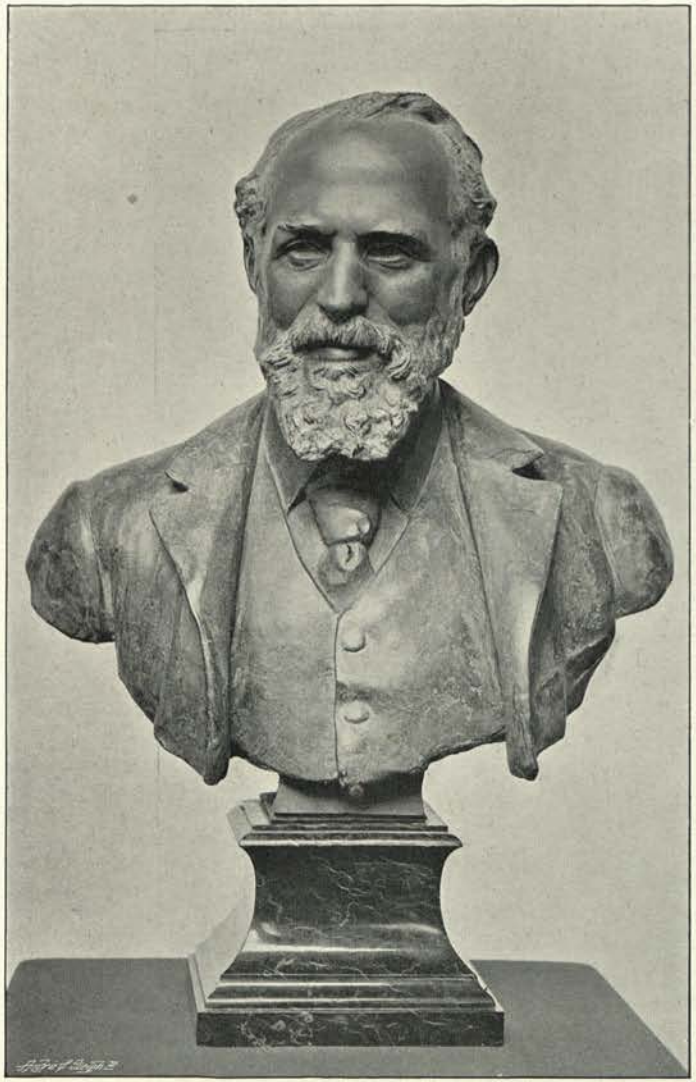
J. YOUNG HUNTER.

33 x 52

THE RIVER BANK.

ARNESBY BROWN.

48 x 72

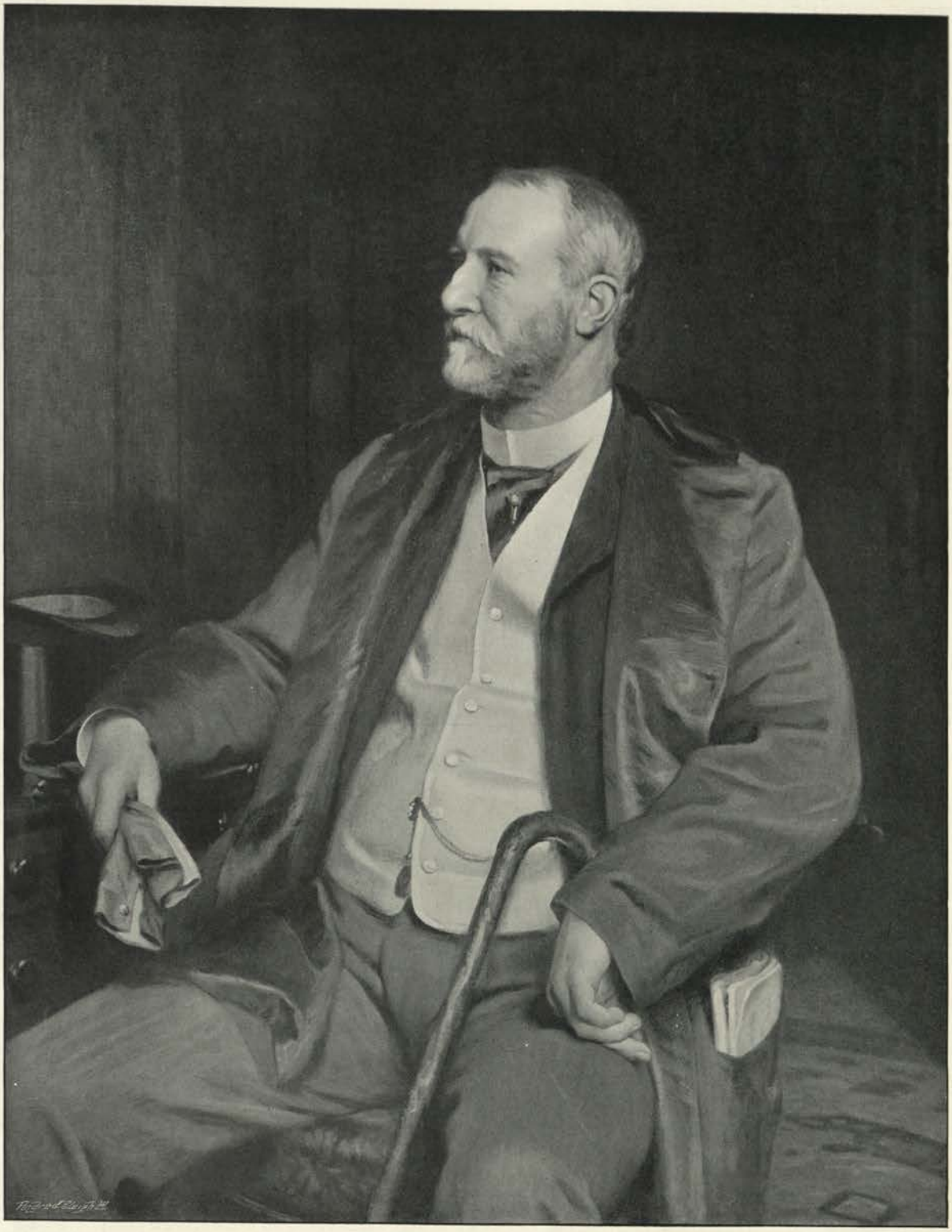


PROFESSOR ARTHUR SCHUSTER (*Bronze*). LIFE SIZE

ALFRED DRURY, A.R.A.

RACHEL. 24 x 20

HENRY T. WELLS, R.A



ALDERMAN E. GROVES.

HENRY T. WELLS, R.A.

50 x 40

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24 x 18

STORM NYMPHS.

SIR EDWARD J. POYNTER, P.R.A

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

ROYAL ACADEMY PICTURES 1902.

PART II.

A CORNISH IDYLL.

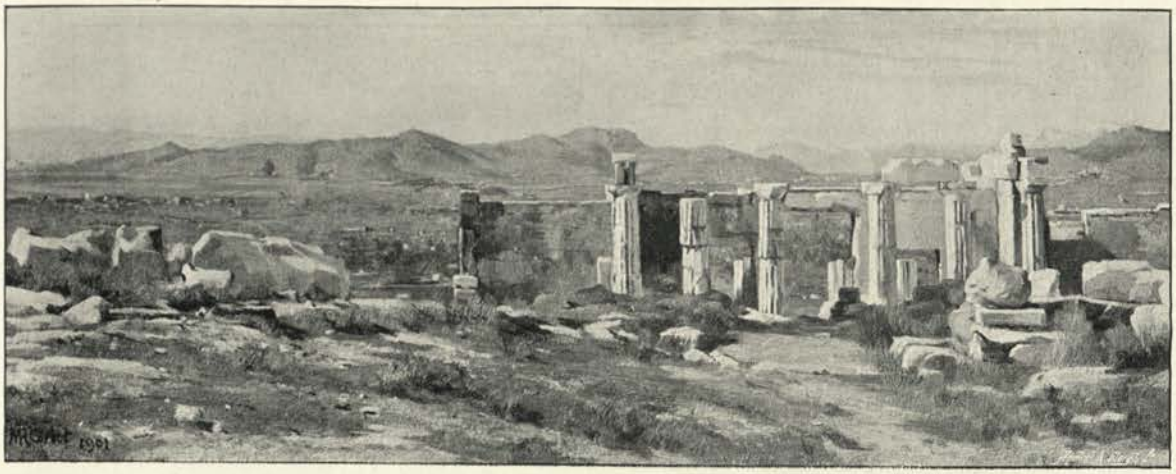
WALTER LANGLEY, R.I.

52 x 48

MADONNA.

S. MELTON FISHER.

60 x 36



SALAMIS FROM THE ACROPOLIS. 9¼ x 16

M. Ridley Corbet, A.R.A.

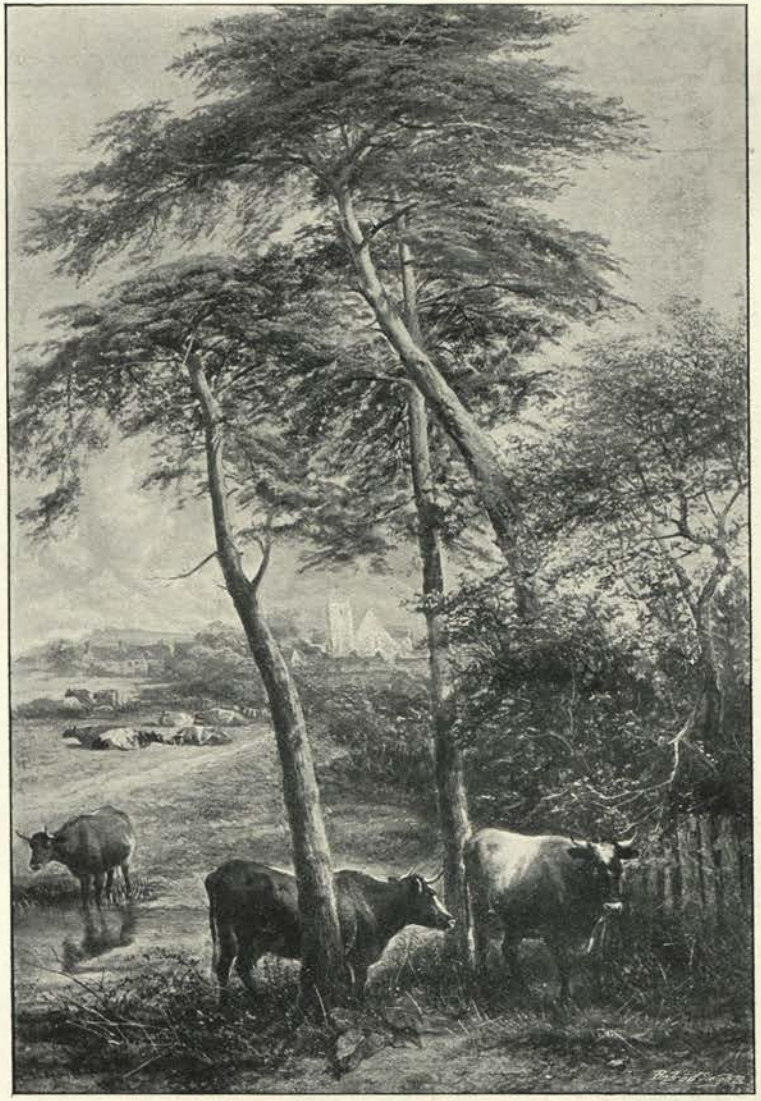
GOSLINGS. 32 x 30

H. H. La Thangue, A.R.A.

48 x 72

THE SCAR: BOLTON ABBEY.

DAVID MURRAY, A.R.A.



HARBLEDOWN, NEAR CANTERBURY. 36 x 24
(*Trees, 1848. Cattle and Landscape, 1901.*)

THE LATE T. SIDNEY COOPER, C.V.O., R.A.

COLONEL FRANCIS CHARRINGTON, C.M.G. 50 x 40

HENRY T. WELLS, R.A.

GLOOM AND SUNSHINE.

DAVID FARQUHARSON, A.R.S.A.

46x72

40 x 50

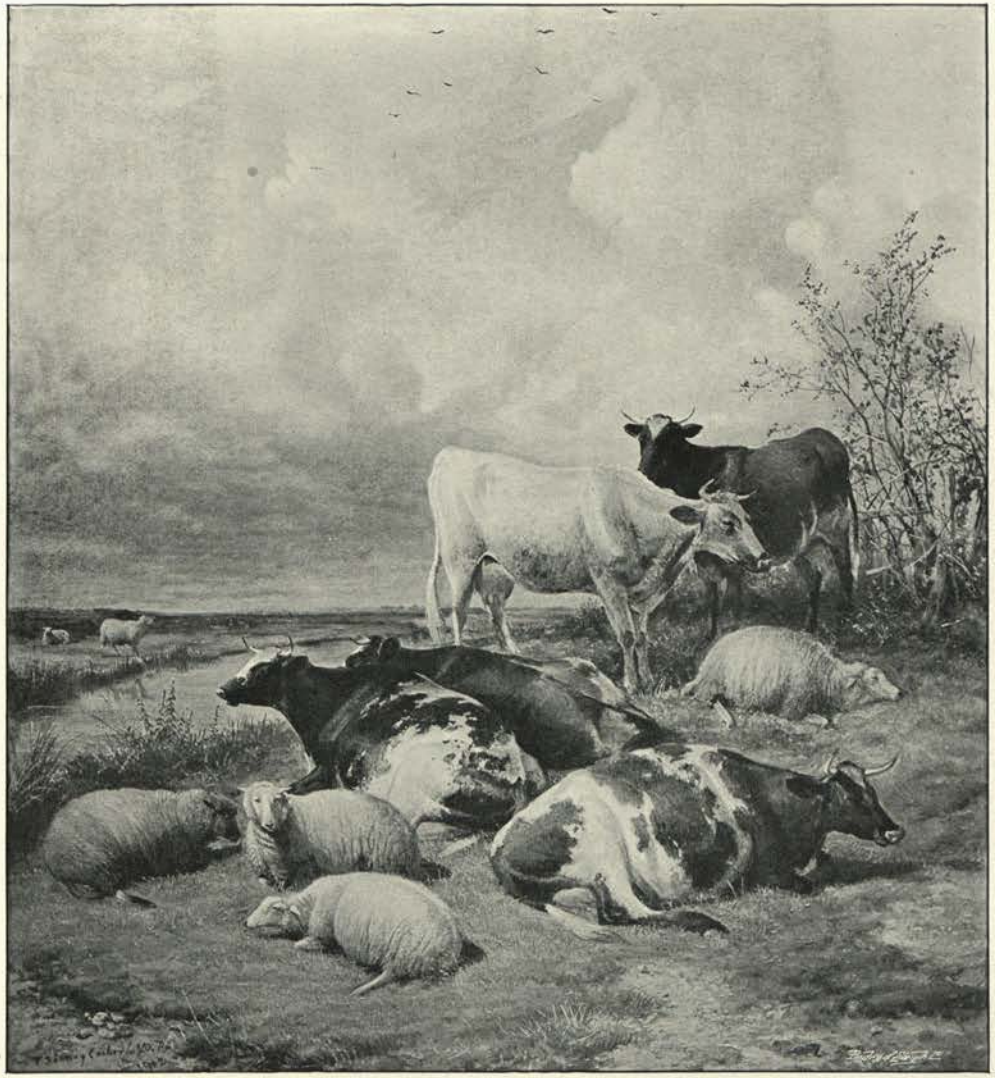
DINNERS AND DINERS.

A. CHEVALLIER TAYLER.

THE VICTORS OF PAARDEBERG.

JAMES P. BEADLE.

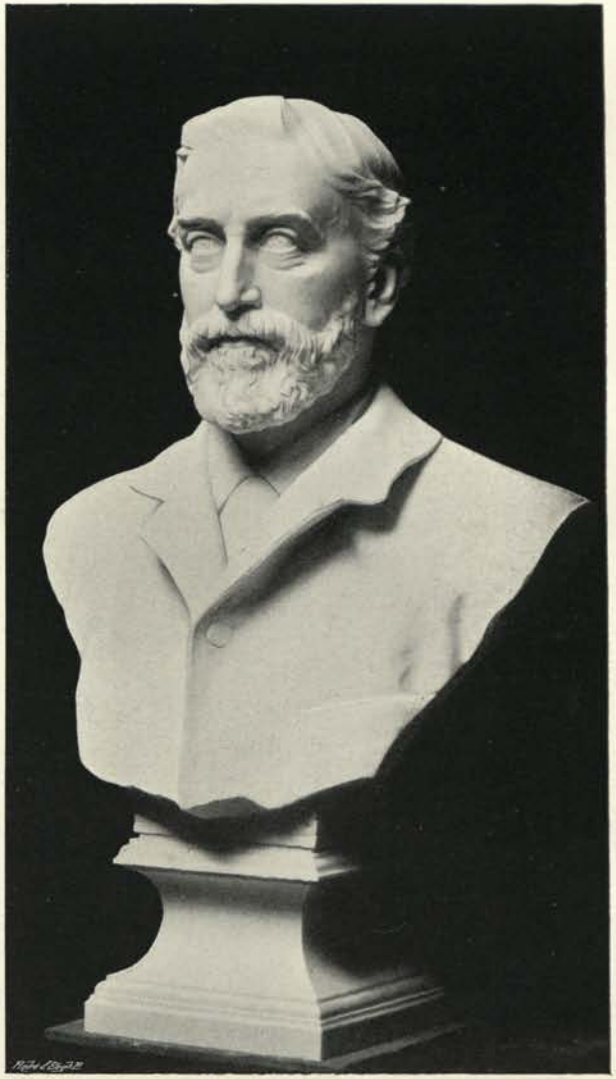
40 x 63



A FAMILIAR GROUP.

THE LATE T. SIDNEY COOPER, C.V.O., R.A.

38 x 34



THE LATE DR. JOHN HOPKINSON, F.R.S. (*Marble*).

W. HAMO THORNYCROFT, R.A.

30 INCHES HIGH

56 x 43

A GOLDEN AUTUMN.

ERNEST PARTON.

47 x 39

THE HON. MR. JUSTICE SWINFEN-EADY.

J. SEYMOUR LUCAS, R.A.

72 x 37

MRS. GEORGE RAE FRASER.

ARTHUR HACKER,[1] A.R.A.

DESIGN FOR THE QUEEN VICTORIA MEMORIAL, BRADFORD.

ALFRED DRURY, A.R.A., AND J. W. SIMPSON.

THE RICK-YARD: A WINTER IDYLL. 24 x 21¼

GEORGE CLAUSEN, A.R.A.

THE CREW.

"It was time for us to leave her."

C. NAPIER HEMY, A.R.A.

60 x 96

21 x 27

CALVES.

MARK FISHER.

LIGHTING-UP TIME.

STANHOPE A. FORBES, A.R.A.

48 x 68

A LOVE SONNET.

G. A. STOREY, A.R.A.

24 x 18

COLONEL RICHARD CHALONER.

ARTHUR HACKER, A.R.A.

60 x 40

A GRAVE RESPONSIBILITY. 27 x 20

JOSEPH CLARK.

FALLEN LEAVES. 84 x 48

". . . . all behold in him
A silent monitor."—Wordsworth.

G. P. JACOMB HOOD.

66 x 78

THE PASTORAL BEDOUIN REJOICING AT THE TIME OF THE OVERFLOW OF THE NILE.

FREDERICK GOODALL, R.A.

THE VISION OF SIR PERCIVALE'S SISTER.

72 x 48

"Streamed thro' my cell a cold and silver beam,
And down the long beam stole the Holy Grail,
Rose-red with beatings in it."

SIGISMUND GOETZE.

"YOUR SOVEREIGN—THE EMPIRE—THIS IMPERIAL CITY, ARE SATISFIED."

45 x 99

JOHN H. F. BACON.

By permission of C. W. Faulkner & Co , 79, Golden Lane, the Owners of the Copyright and Publishers of the large Photogravure.

BEATING THE BOUNDS: TOWER OF LONDON.

47 x 58

FRED ROE.

By permission of Arthur Lucas, the Owner of the Copyright and Publisher of the Plate.

HOLY MOTHERHOOD

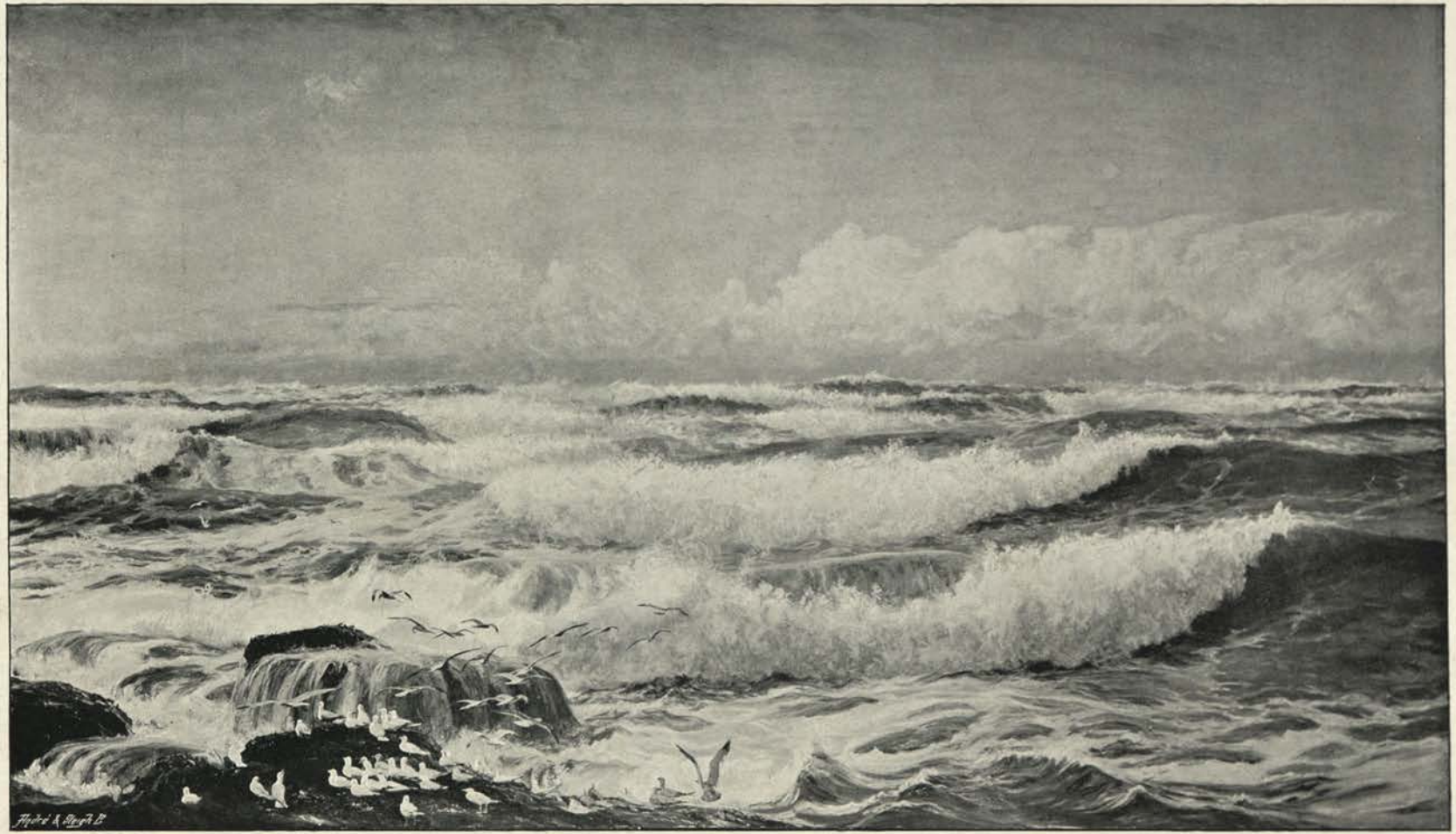
T. C. Gotch.

72 x 60

33 x 28

SUNSET IN PROVENCE.

H. H. La Thangue, A.R.A.



A WHOLE GALE OF WIND.

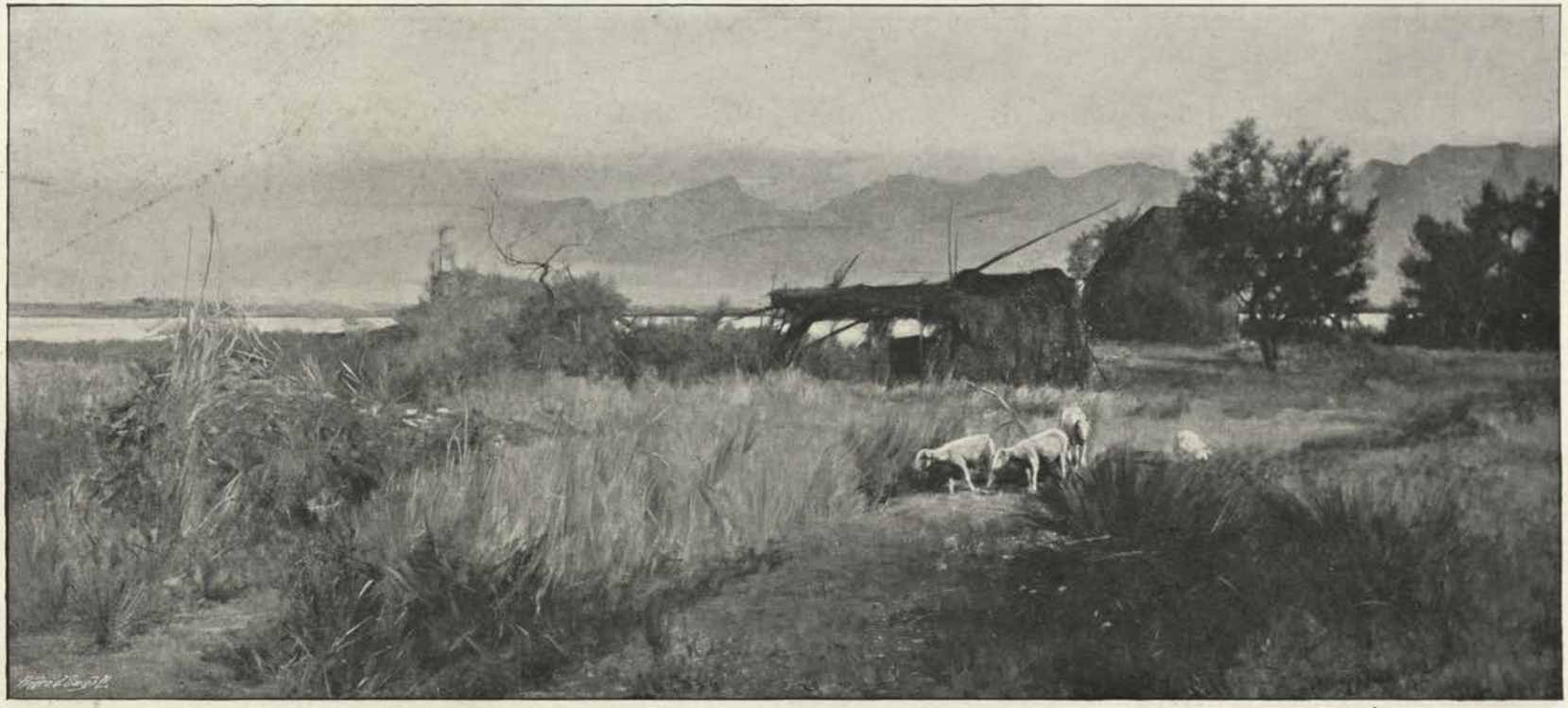
W. L. WYLLIE, A.R.A.

48 x 84

RUBY, GOLD, AND MALACHITE.

HENRY S. TUKE, A.R.A.

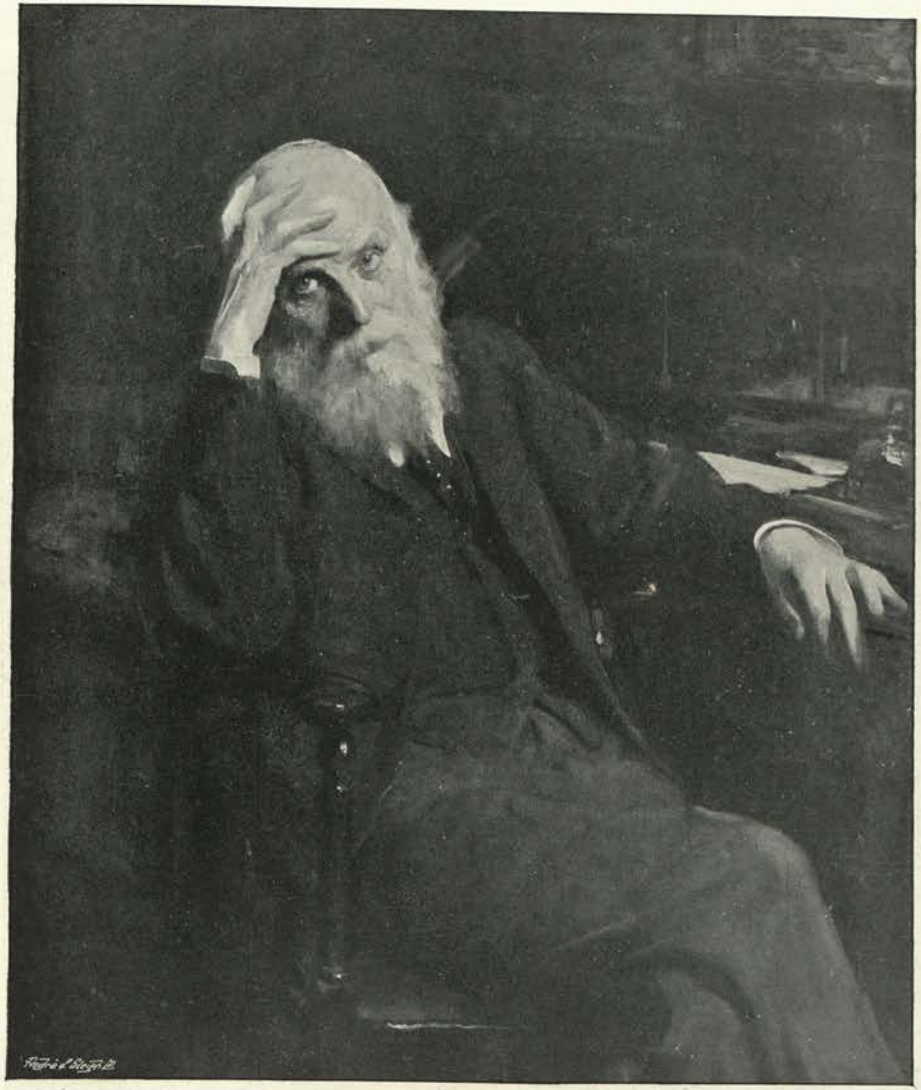
46 x 62



38 x 84

SUNRISE.

M. RIDLEY CORBET, A.R.A.



WILLIAM TEBB, ESQ.

SOLOMON J. SOLOMON, A.R.A.

40 x 33

T. B. WOOD, ESQ.

ALFRED DRURY, A.R.A.

LIFE SIZE

48 x 72

A GLADE IN WHARFEDALE:
BOLTON ABBEY.

DAVID MURRAY, A.R.A.

"FOR THE ROSE WAS BEAUTY, THE GARDENER TIME."—
Austin Dobson.

FRANK BRAMLEY, A.R.A.

36 x 33¼

MERLIN AND ARTHUR (*Bronze*).

W. GOSCOMBE JOHN, A.R.A.

2 FEET HIGH

A LETTER FROM OVER THE SEA. 24 x 36

C. NAPIER HEMY, A.R.A.

PEACEFUL REST. *By Permission of Messrs. T. Agnew and Sons.* 24 x 32

EDWARD STOTT.

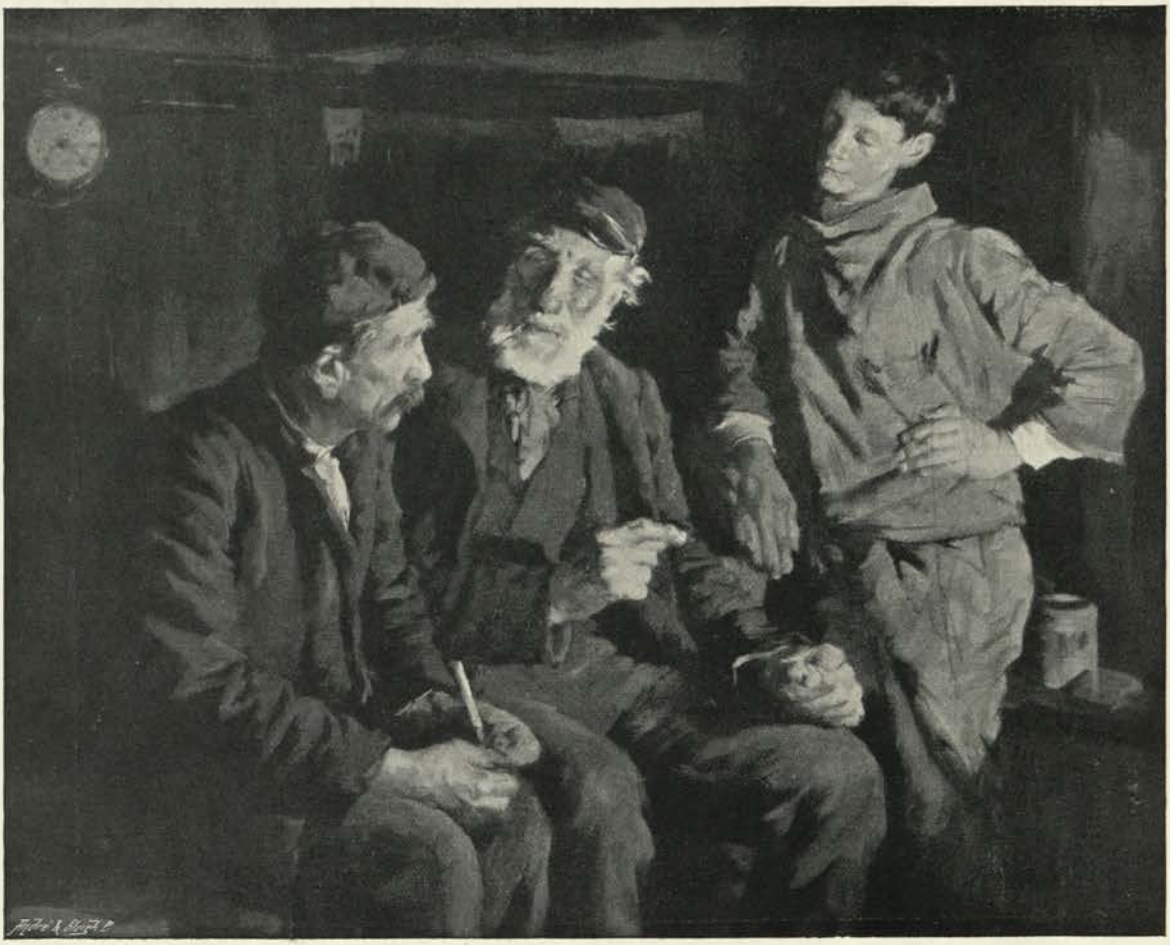
36 x 24

MASTER REDVERS BEWICKE-COPLEY.

A. S. COPE, A.R.A.

THE END OF SUMMER.

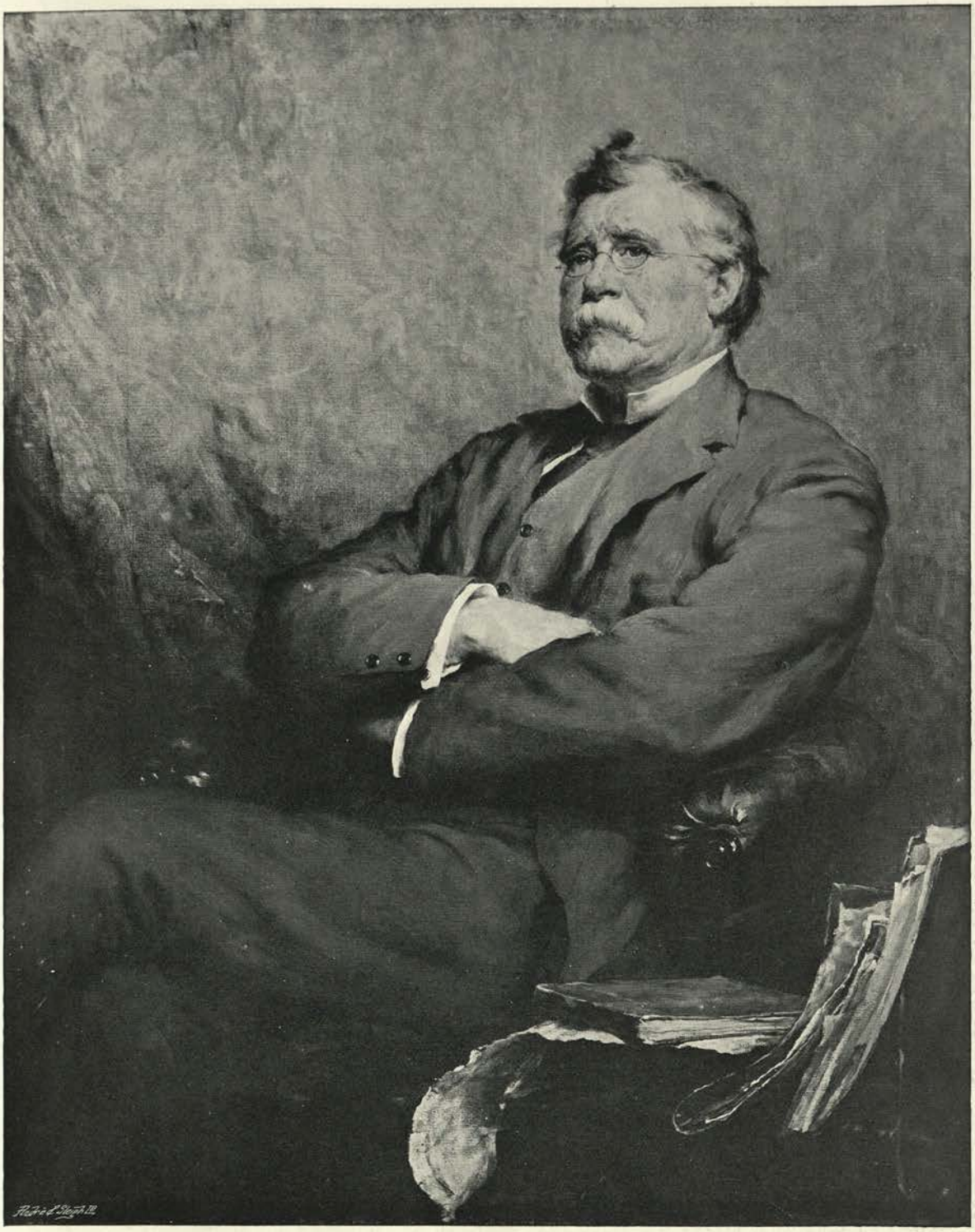
FRED HALL.



THE SKIPPER'S YARN.

STANHOPE A. FORBES. A.R.A.

24 x 30



50 x 40

THOMAS F. BLACKWELL, ESQ.

WALTER W. OULESS, R.A.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

32 x 53

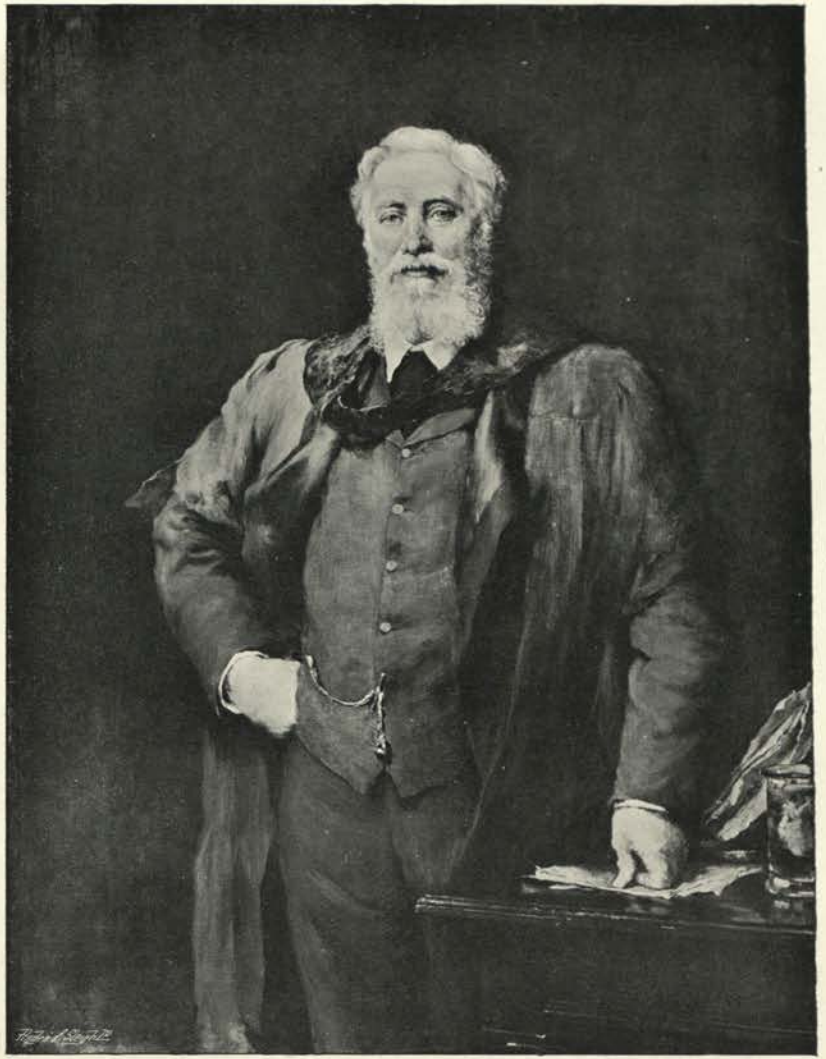
A FALLEN ANGEL.

GEORGE H. BOUGHTON, R.A.

KING EDWARD THE SIXTH.

JESSIE MACGREGOR.

36 x 28



PROFESSOR J. BELL PETTIGREW, M.D., LL.D., F.R.S.

WALTER W. OULESS, R.A.

55 x 41

LAKE OF GENEVA, ABOVE VEVEY.

J. MacWhirter, R.A.

By Permission of Messrs. Thomas Agnew and Sons, the owners of the Copyright.

24 x 20

A LIVELY MEASURE

J. SEYMOUR LUCAS, R.A.

41 x 27½

THE HOME-COMING OF CHARLES II.

CHARLES M. PADDAY.

52 x 72

LYONORS *(Bronze).*

GEORGE J. FRAMPTON, R.A.

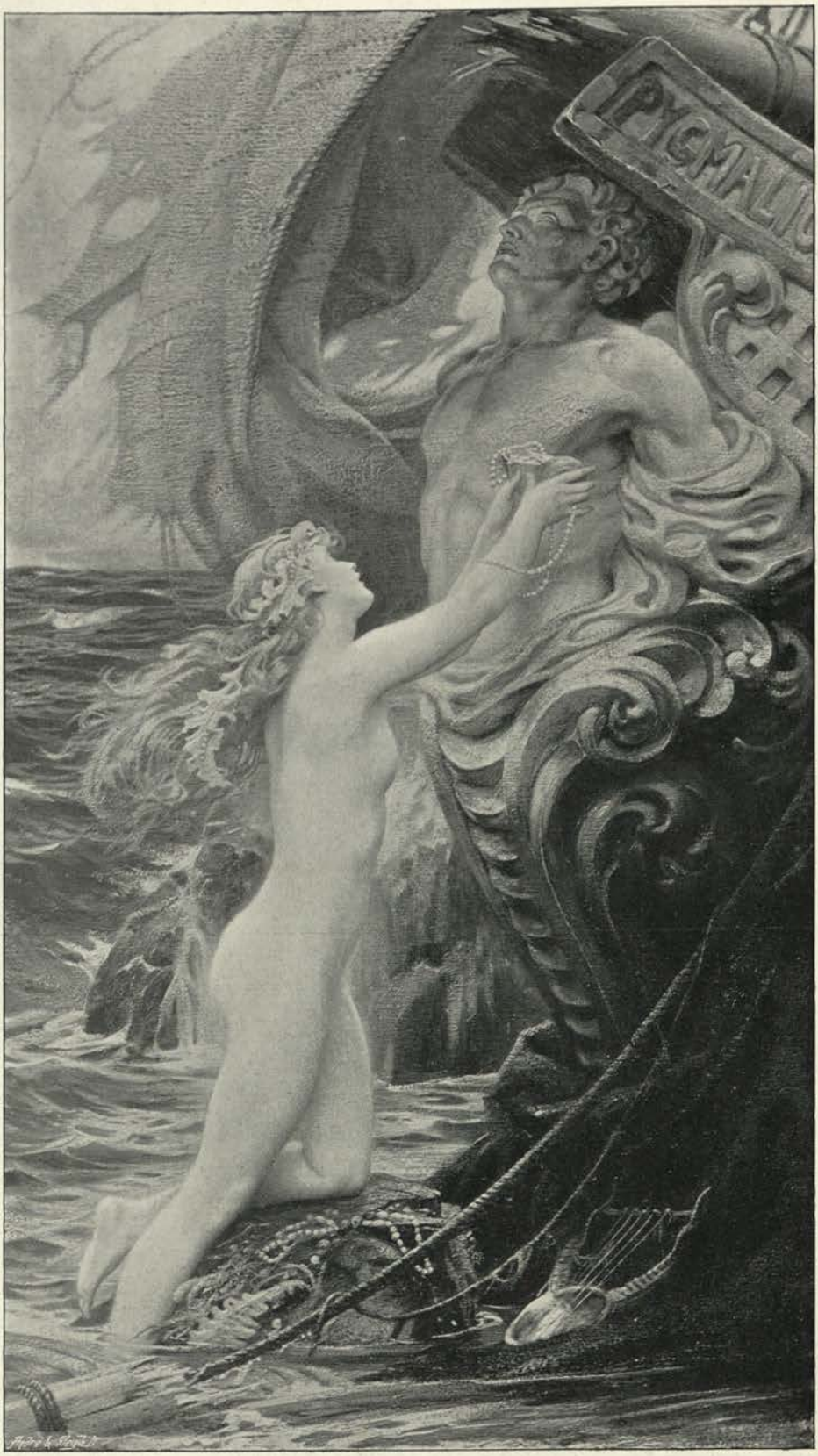
POLAR BEARS *(Silver and Crystal).* 20 INCHES HIGH

JOHN M. SWAN, A.R.A.

The Property of E. Davis, Esq.

LADY OF THE ISLE OF AVELYON *(Bronze).*

GEORGE J. FRAMPTON, R.A.



53 x 30

A DEEP SEA IDYLL.

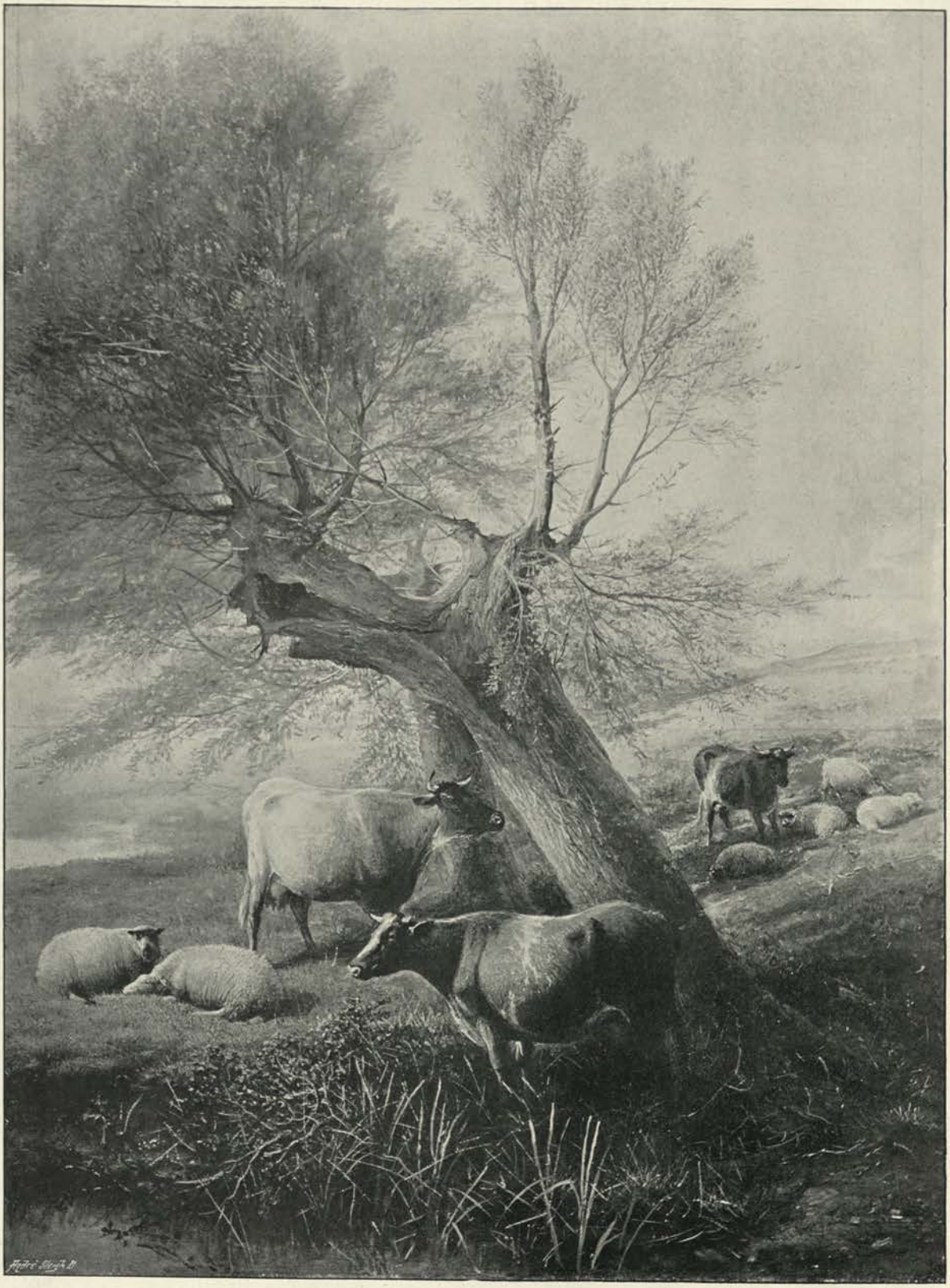
HERBERT J. DRAPER.

A MARCH DAY. 24 x 36

CLAUDE HAYES, R.I.

THE SORCERESS. 33 x 54

HORACE VAN RUITH.



40 x 30

UNDER THE SHADY
WILLOW TREES.

THE LATE T. SIDNEY COOPER, C.V.O., R.A.

"GOD SAVE THE KING": AN EXPIRING CAUSE. 40x70

EDGAR DUNOY, R.I.

MORNING SUNSHINE. 48x60

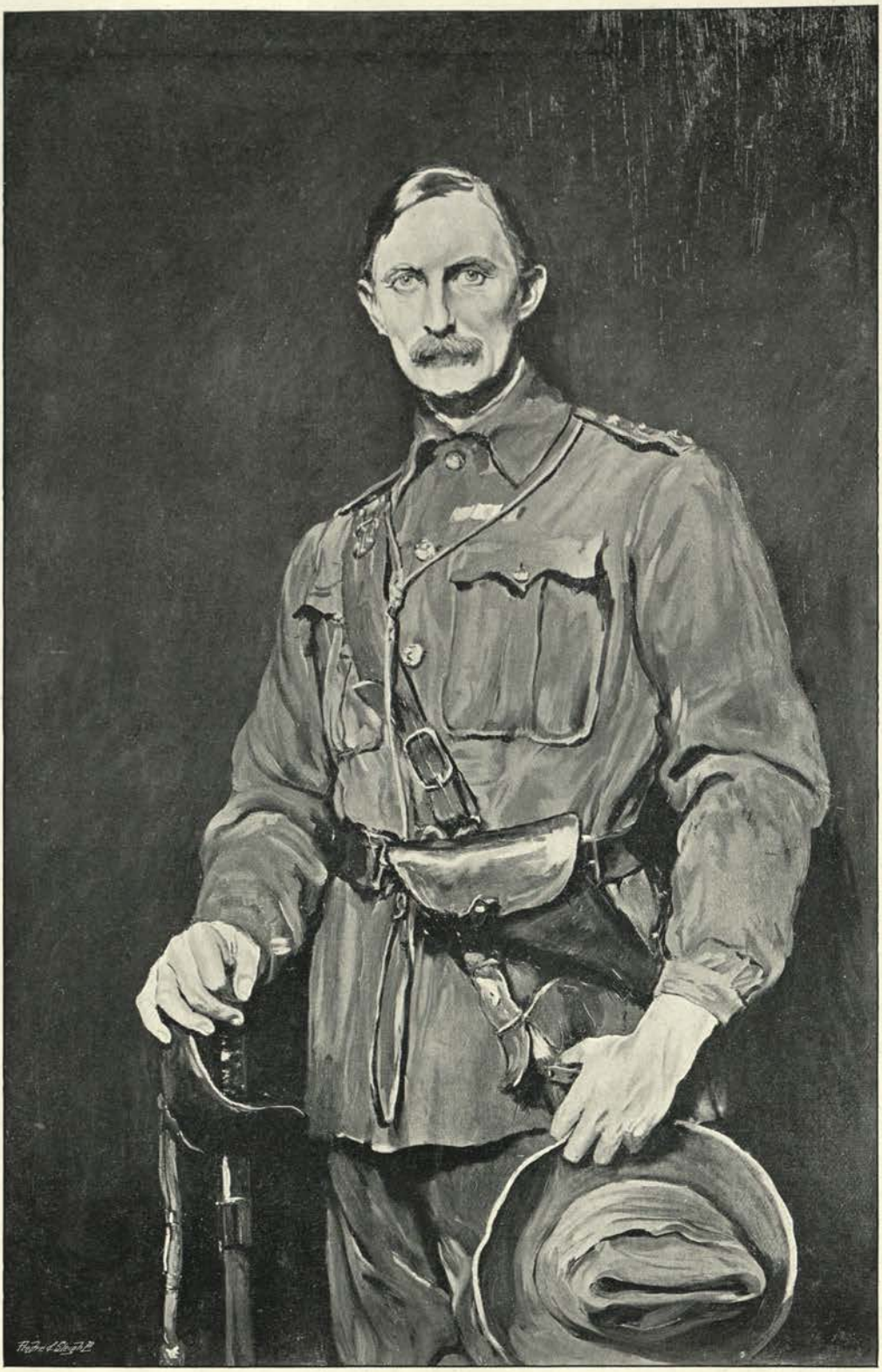
ALFRED EAST, A.R.A.

THE RIVER BLYTH, SUFFOLK. 14 x 20

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

"WHAT IS TRUTH?"—*St. John xviii. 38.* 42 x 60

F. W. W. TOPHAM, R.I.



G1 x 39

THE EARL OF ALBEMARLE, C.B., M.V.O.,
LT.-COL. COMMANDING CITY IMPERIAL
VOLUNTEERS, SOUTH AFRICA.

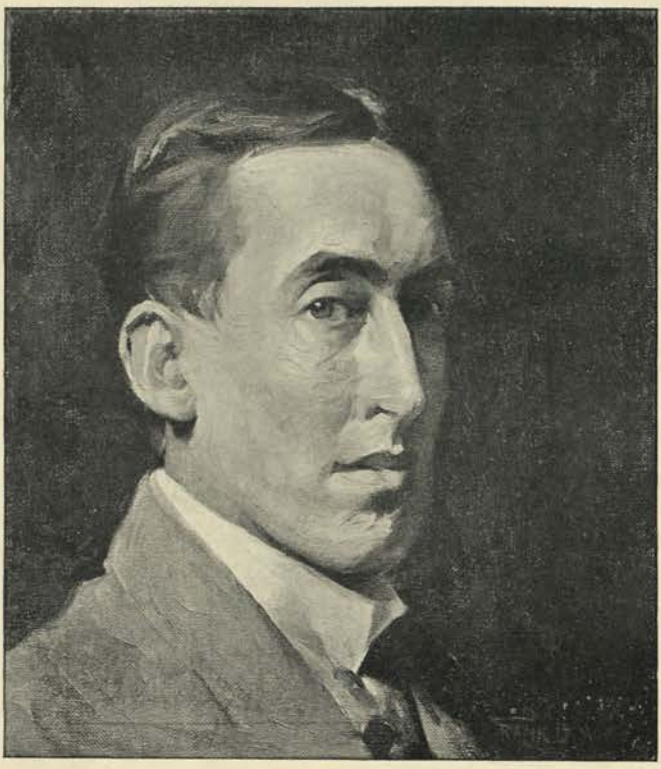
HUBERT VON HERKOMER, C.V.O., R.A.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

21 x 30

IN A MONASTERY

CARL SCHLCESSER.



13 x 11

WALTER GRAHAM, ESQ.

FRANK BRAMLEY, A.R.A.

94 x 20

THROUGH CLOUDS AND FLOWERS

ELLEN MONTALBA.

André & Sleigh, Ltd., Bushey, Herts.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

ROYAL ACADEMY PICTURES 1902.

PART III.

24 x 24

THE WOOD-BOY.

ARTHUR H. BUCKLAND.

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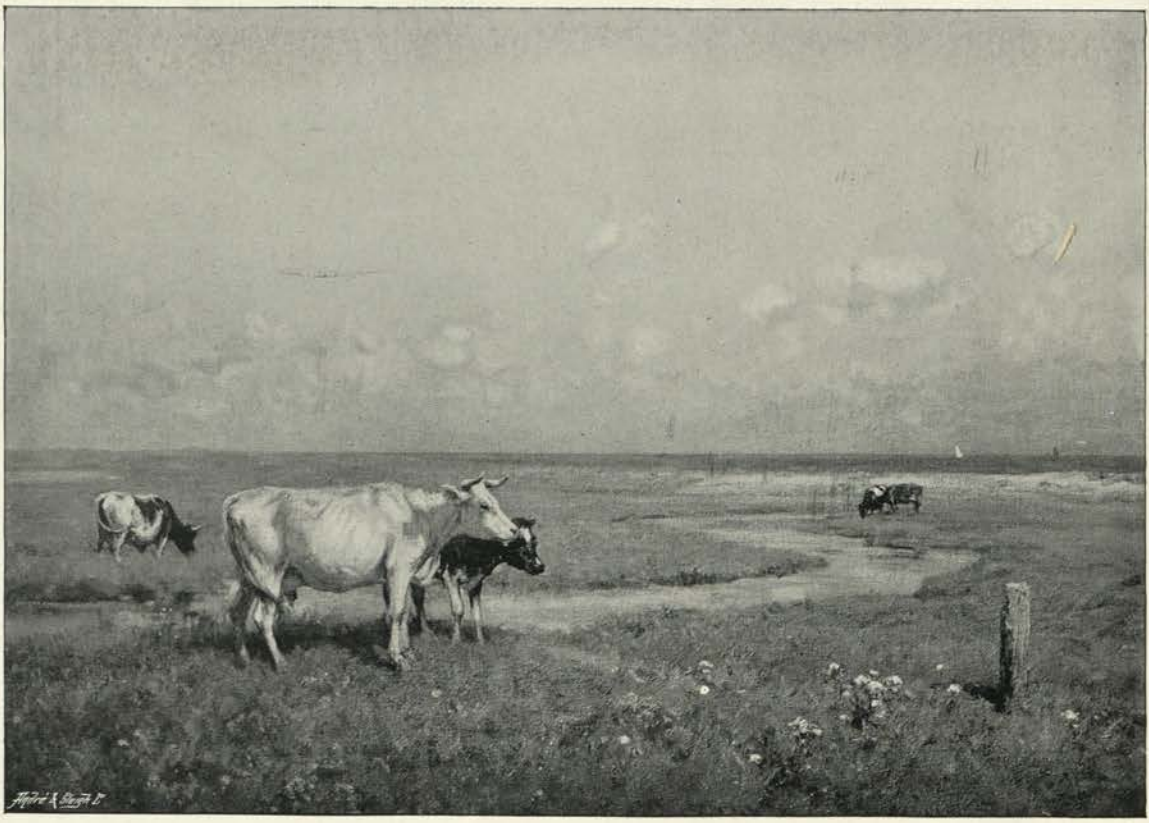
HOME FROM THE FISHING. 48 x 72

ROBERT W. ALLAN, R.W.S.



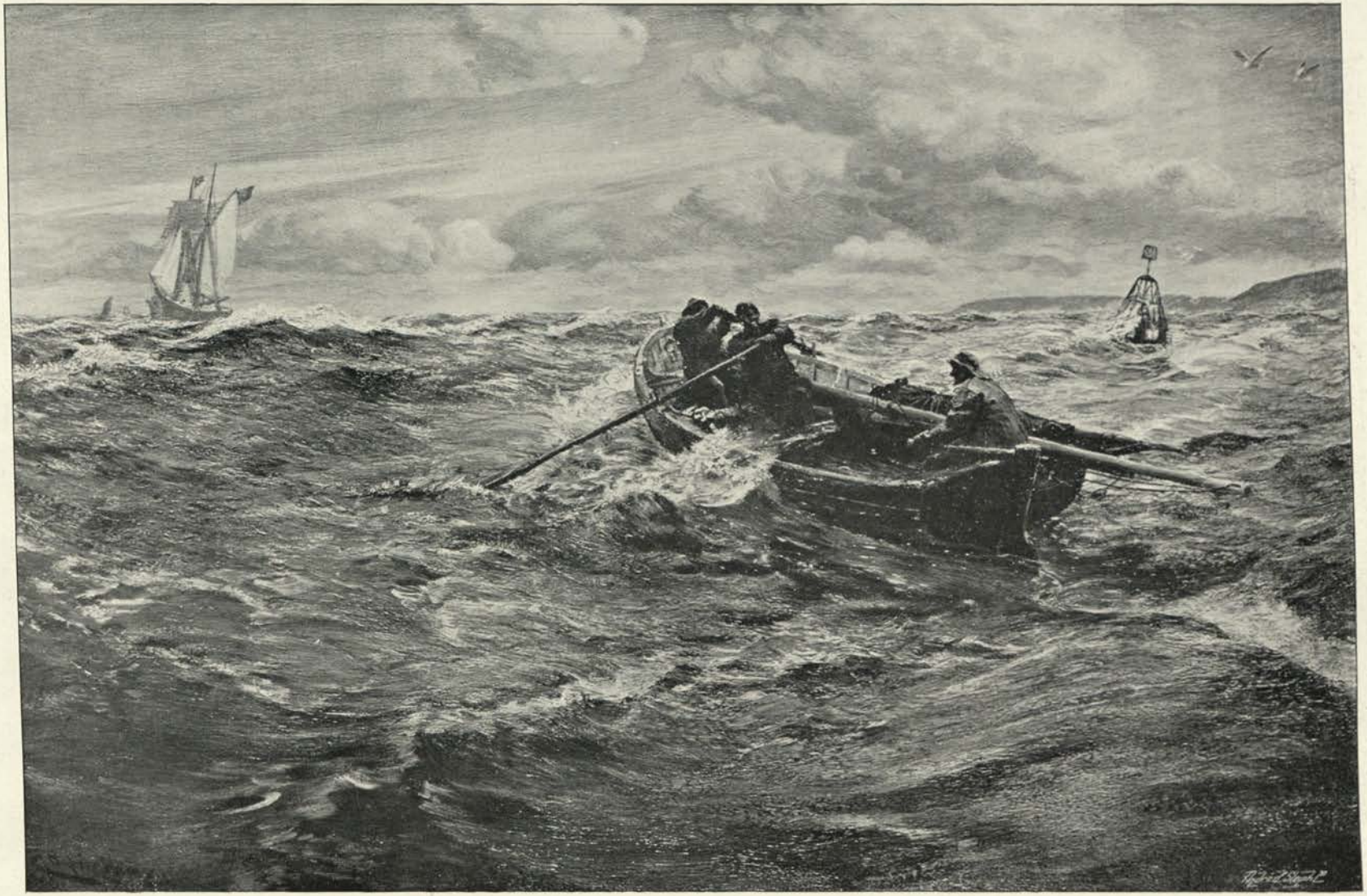
IN SUFFOLK MARSHES. 34 x 48

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

57 x 38

MRS. WALTER JUDD.

ARTHUR HACKER, A.R.A.

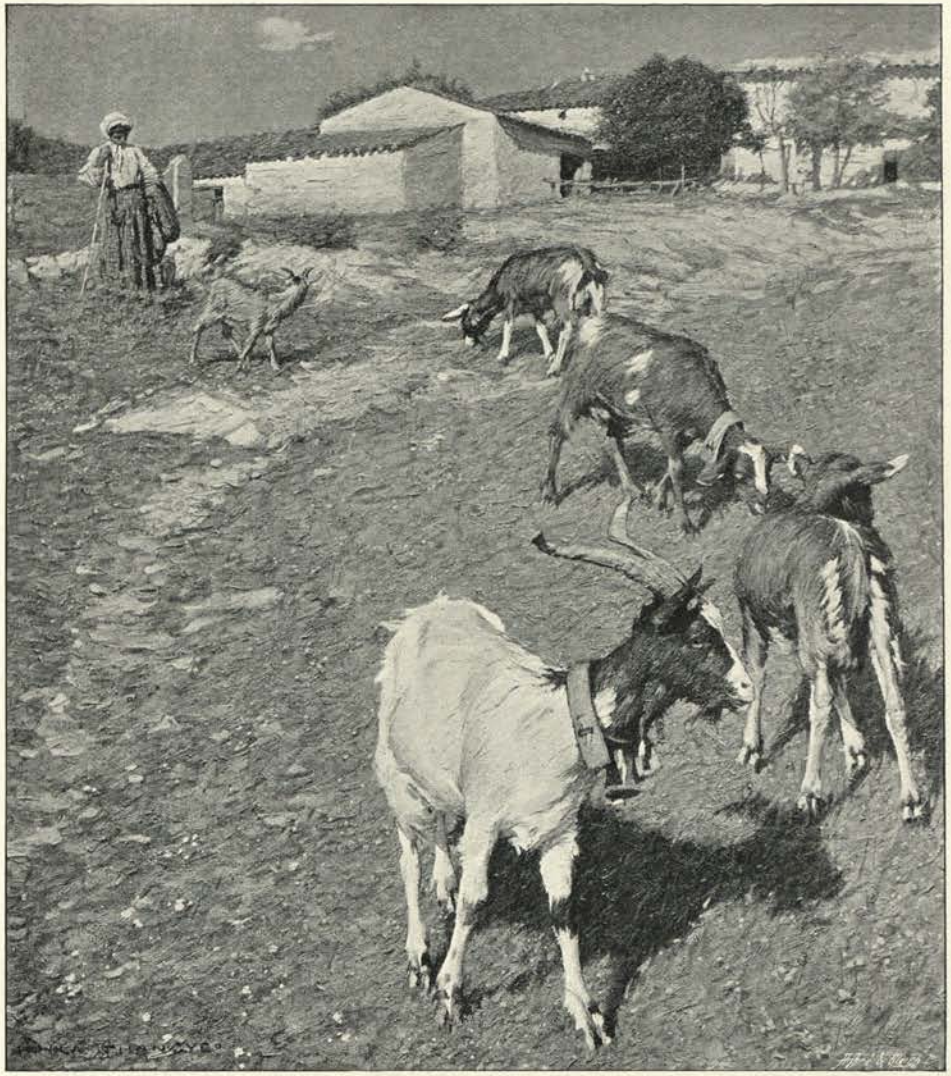


36 x 60

THE PILOT.

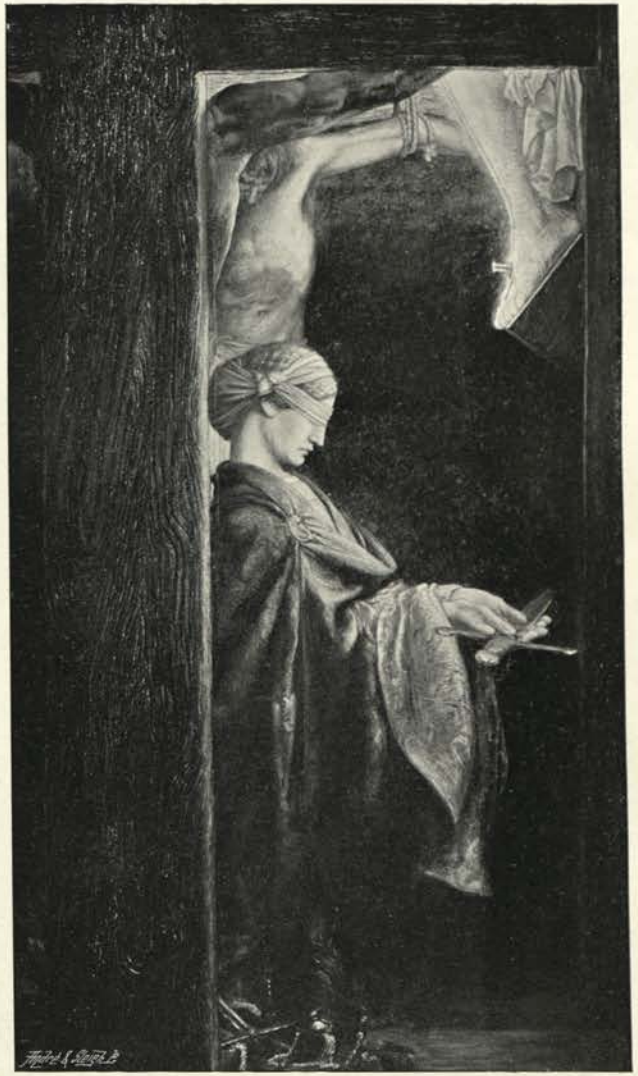
C. NAPIER HEMY, A.R.A.

64394



A PROVENÇAL FARM. 34 x 30

H. H. La Thangue, A.R.A.



JUSTICE BEFORE HER JUDGE. 50 x 28

Eleanor Fortescue-Brickdale.

ACROSS THE HEATH.

B. W. LEADER, R.A.

By Permission of Messrs. Arthur Tooth and Sons, the owners of the Copyright.

48 x 72

48 x 72

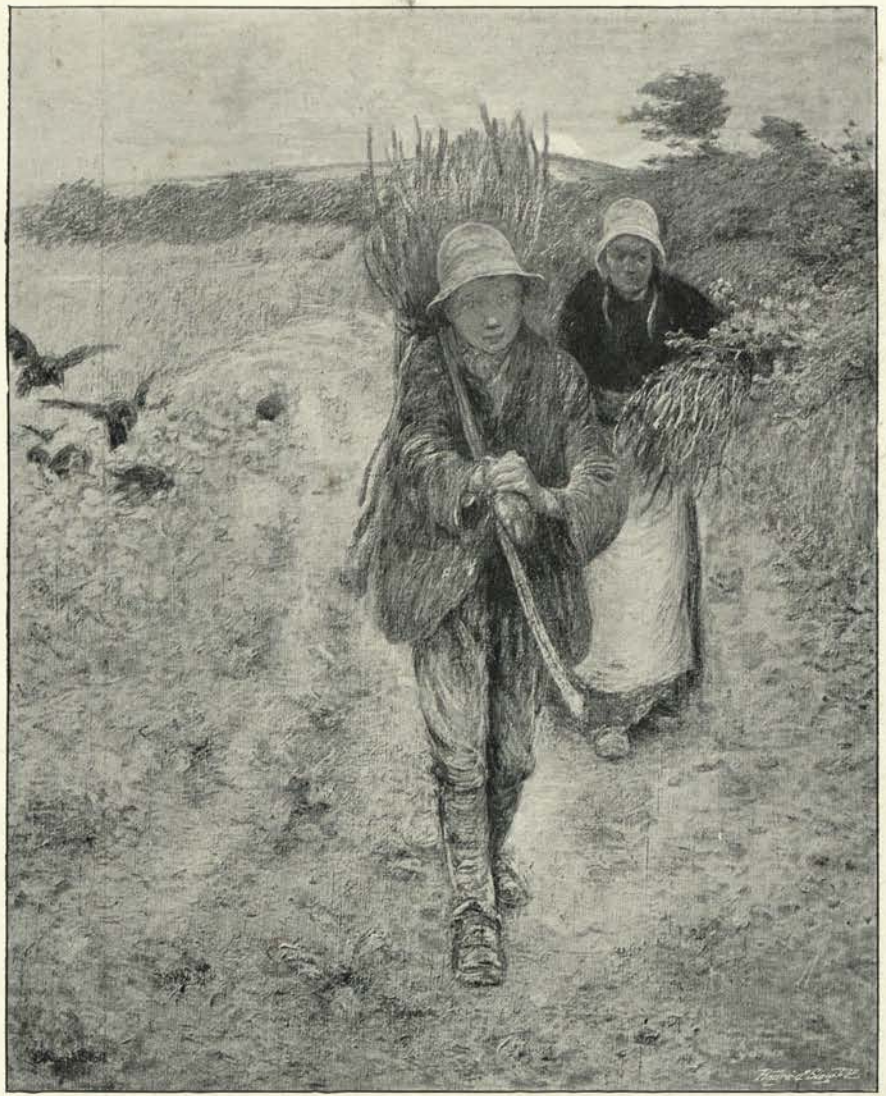
STROLLING PLAYERS.

"What care we for bitter weather, wintry sky?
We'll roam the world together, you and I."

G. SHERIDAN KNOWLES. R.I.

WATER AND FODDER FOR THE CAMP; TIME OF FULL MOON.

FREDERICK GOODALL, R.A.



YOUTH AND AGE.

EDWARD STOTT.

By Permission of Messrs. T. Agnew and Sons.

29 x 24

MRS. HAROLD SPEED.

HAROLD SPEED.

MRS. E. C. P. HULL

HENRY T. WELLS, R.A.

50 x 40

THE CONCERTINA PLAYER
OF TRAFALGAR SQUARE.

EYRE CROWE, A.R.A.

10 x 14

BLACKBERRYING.

CHARLES W. WYLLIE.

30 x 30

GEORGE II. AT DETTINGEN, 1743.

ROBERT HILLINGFORD.

LIBRARY OF THE BOMBAY

A MAGIC POOL

W. H. Y. Titcomb.

30 x 54

CHRISTMAS

James Clark

36 x 48

THE LATE RT. HON. W. E. GLADSTONE *(Marble).*

THOMAS BROCK, R.A.

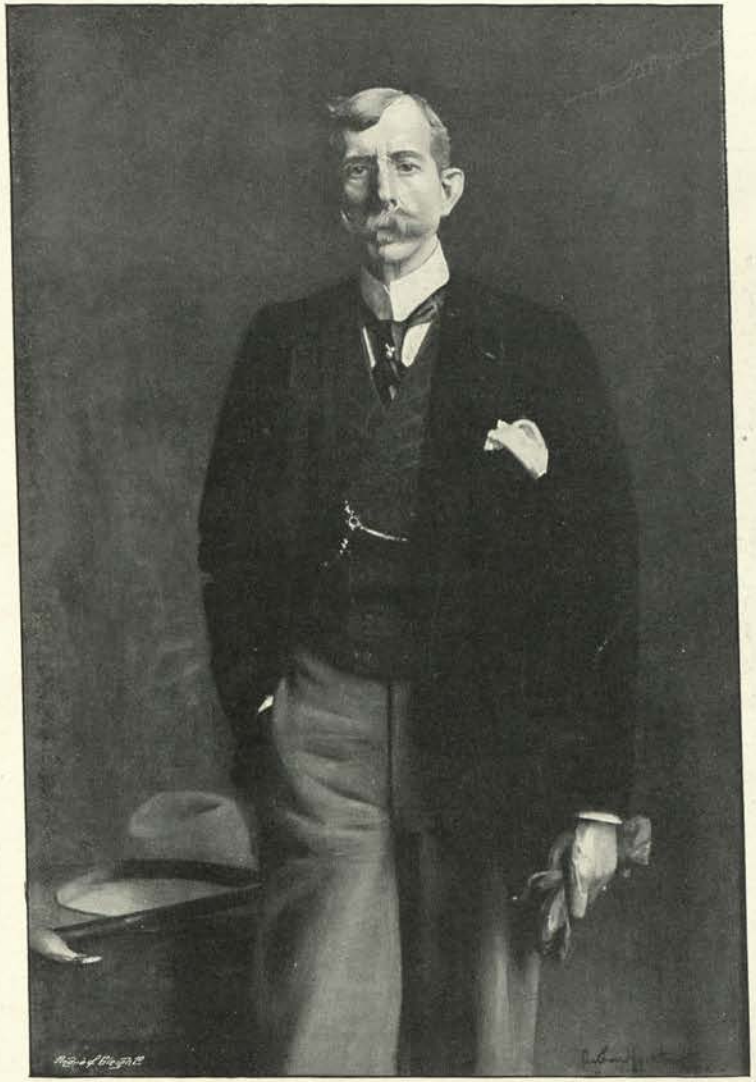
(To be placed in Westminster Abbey.)

ROYAL SOCIETY LIBRARY OF THE BOMBAY BRANCH OF THE

48 x 84

PUSHING DOWN AGAINST THE FLOOD.

W. L. WYLLIE, A.R.A.



JAMES BUCHANAN, ESQ.

ARTHUR HACKER, A.R.A.

60 x 40

MARJORIE, DAUGHTER OF THOMAS P. BORRETT, ESQ.

W. R. SYMONDS.

45 x 35

CHADDING IN MOUNTS BAY.

STANHOPE A. FORBES, A.R.A.

42 x 56

MARKET MORNING

YEEND KING, V.P.R.I.

48 x 72

TO THE LAKE.

J. CLAYTON ADAMS

37 x 60

LA BELLE DAME SANS MERCI.

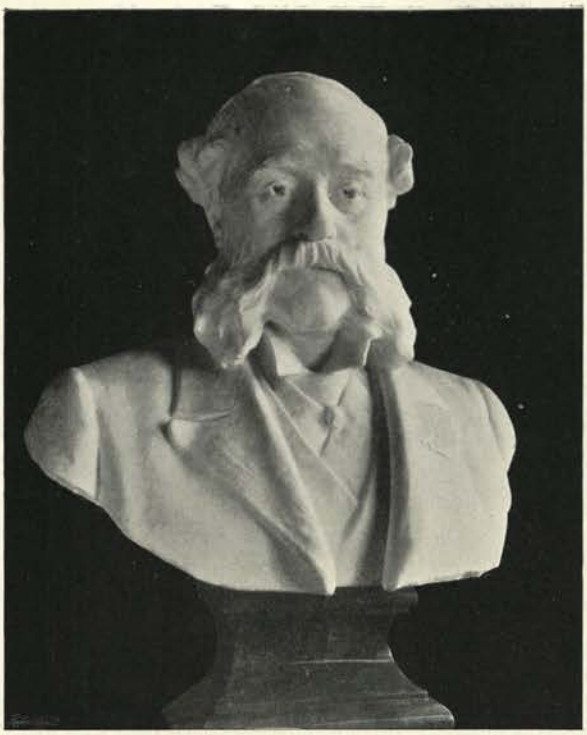
"I sat her on my pacing steed,
And nothing else saw all day long,
For sidelong she would bend, and sing
A faëry's song."

FRANK DICKSEE, R.A.

41 x 32

THE VIRGIN AT BETHLEHEM.

VAL C. PRINSEP, R.A.



JOSEPH LEETE, ESQ. (*Marble*). LIFE SIZE

F. W. POMEROY.

SAINT BRIDE. 30 x 20

LOUISE JOPLING.

44 x 55½

PHILIP IV. VISITING VELASQUEZ IN HIS STUDIO.

FRED ROE.

43 x 35

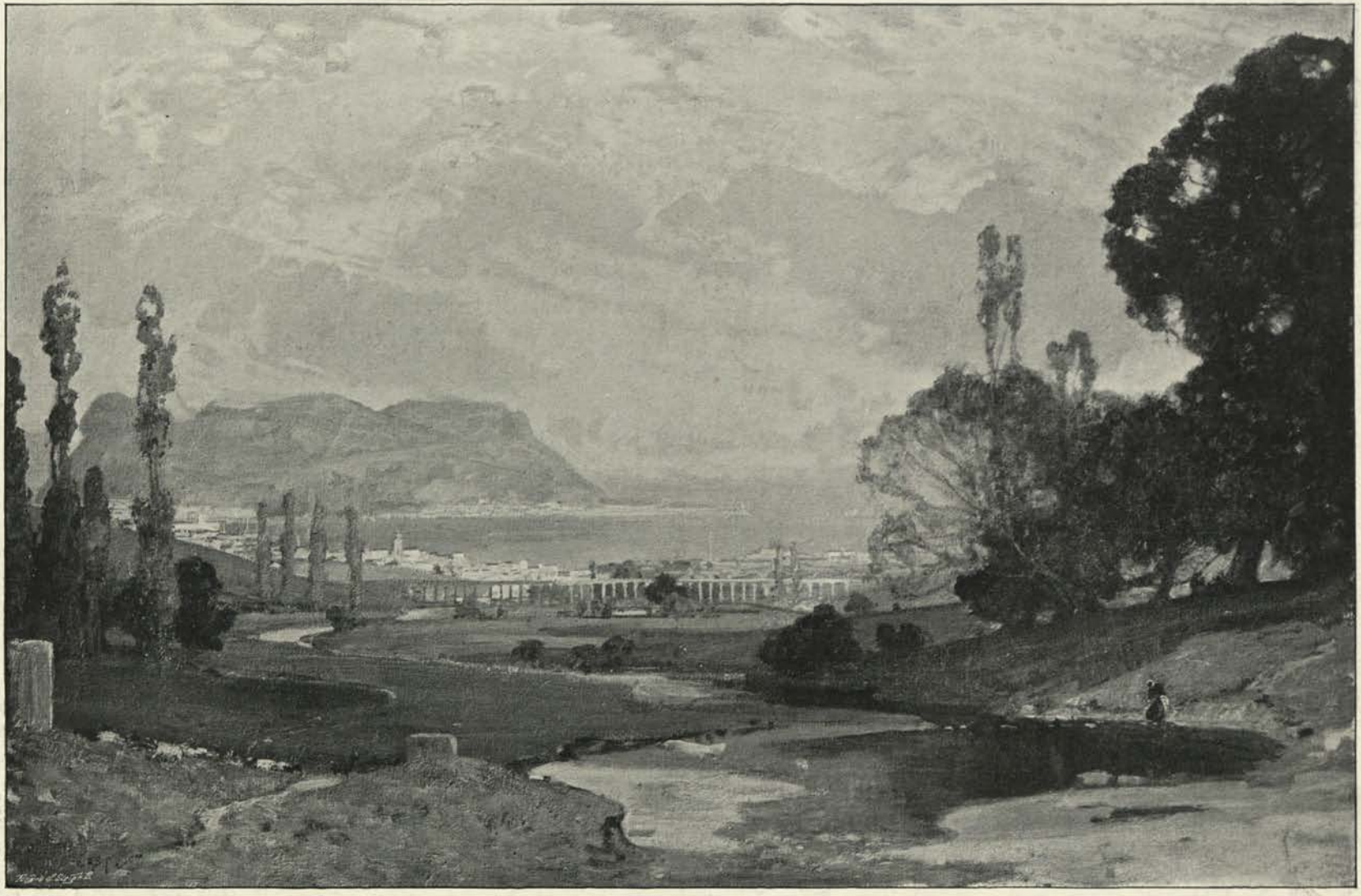
TUCKING THE RICK.

H. H. La Thangue, A.R.A.

60 x 30

LADY LOW.

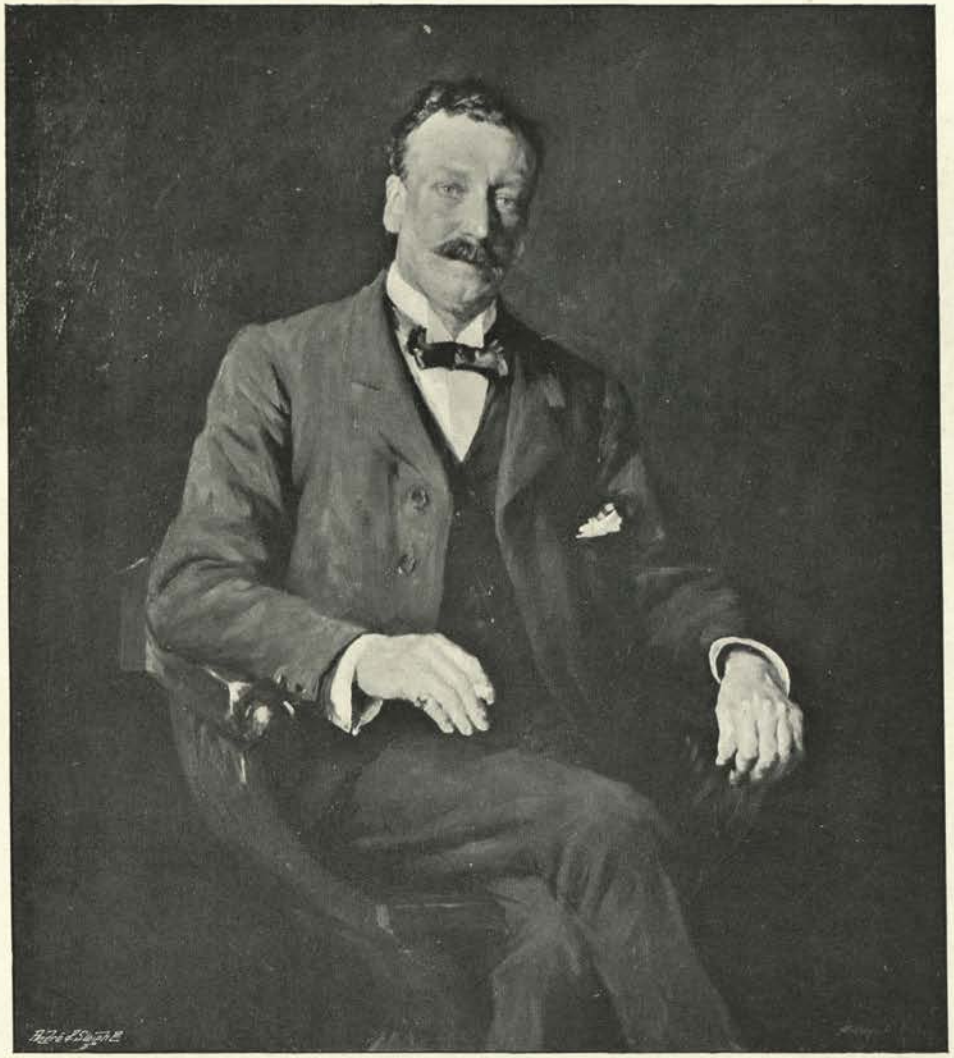
THOMAS GRAHAM, H.R.S.A.



40 x 60

GIBRALTAR FROM ALGEÇIRAS.

ALFRED EAST, A.R.A.



WILLIAM FORBES, ESQ. 60 x 48

STANHOPE A. FORBES, ESQ.

"MANY WATERS CANNOT QUENCH LOVE." 54 x 30

ST. GEORGE HARE, R.I.

40 x 60

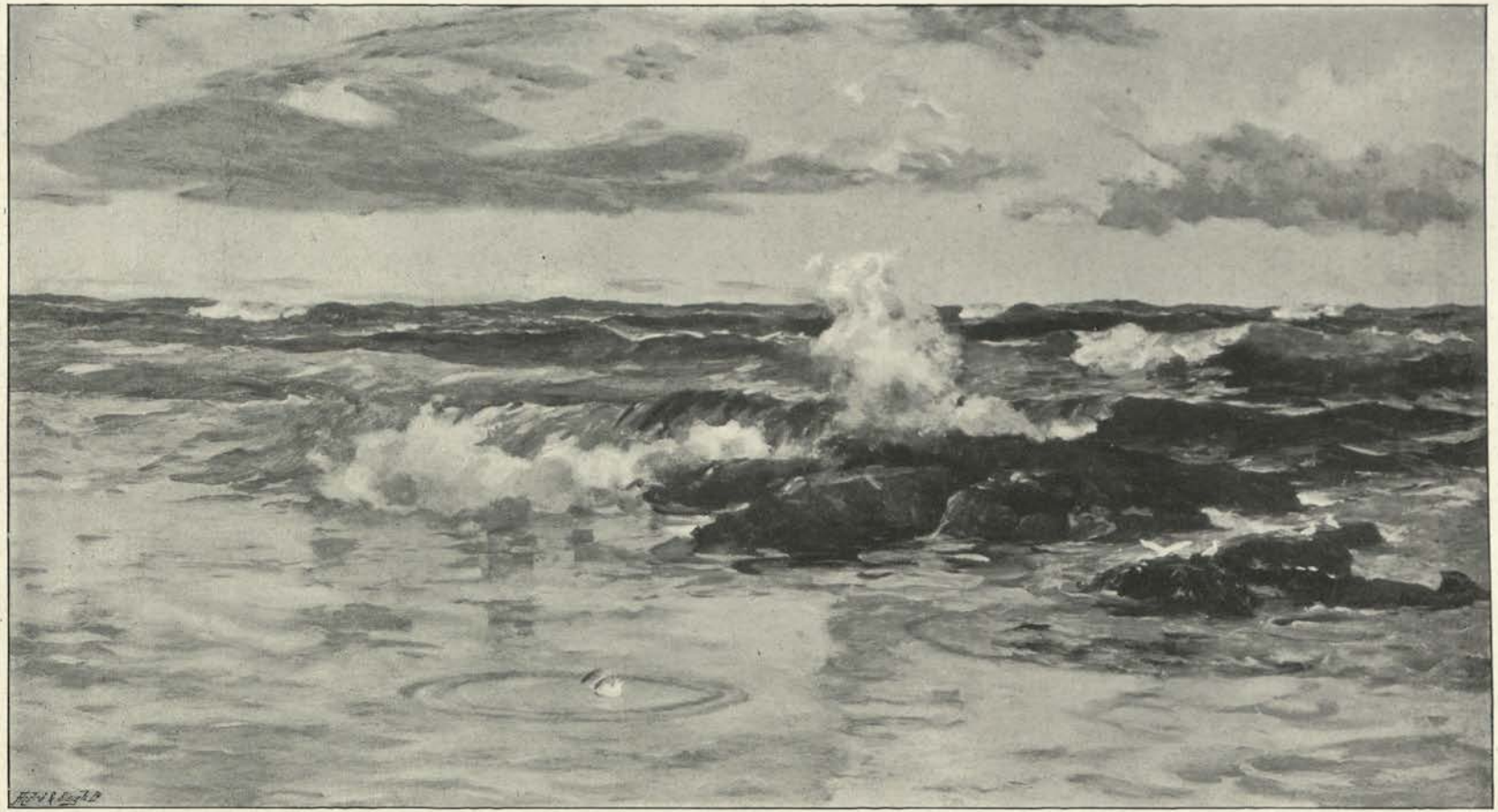
THE SUNSET OF HIS DAYS.

C. E. JOHNSON, R.I.

MR. AND MRS. CHALMERS.

FRANK BRAMLEY, A.R.A.

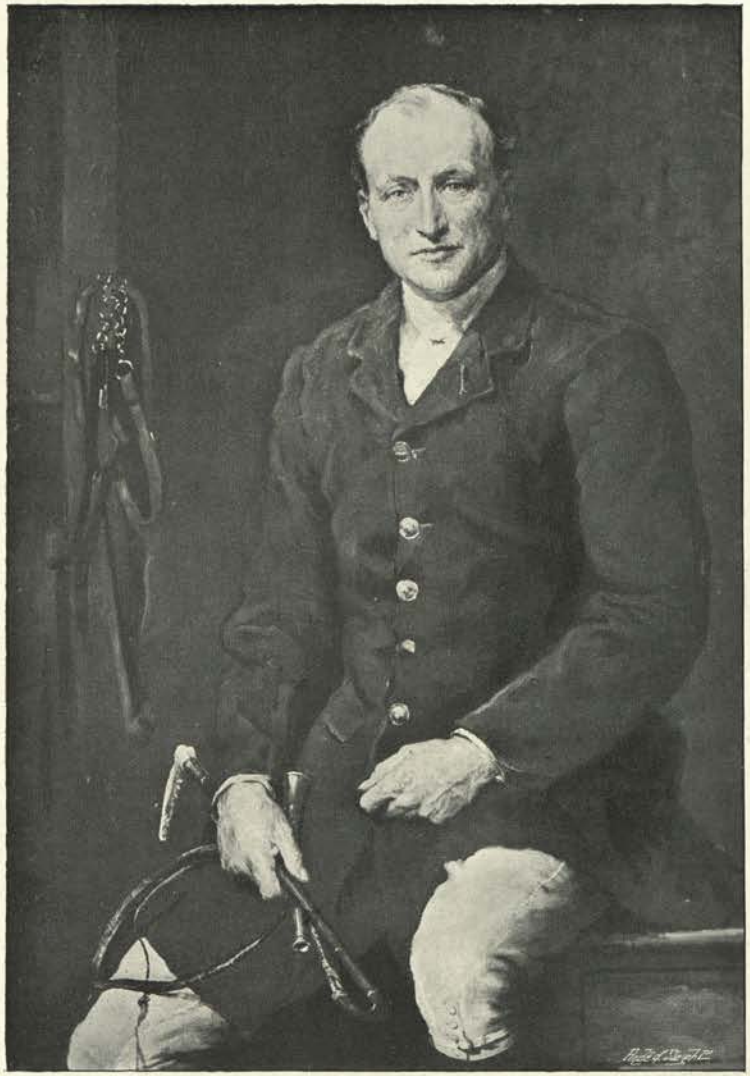
43 x 51



40 x 72

VOICES OF THE SEA.

COLIN HUNTER, A.R.A.



E. LYCETT GREEN, ESQ., MASTER OF THE YORK AND AINSTEY HUNT. 50 x 34

WALTER W. OULESS, R.A.

A REVERIE. 27 x 21½

G. A. STOREY, A.R.A.

44 x 56

WATCHING THE INVADERS.

HUBERT VON HERKOMER, C.V.O., R.A.

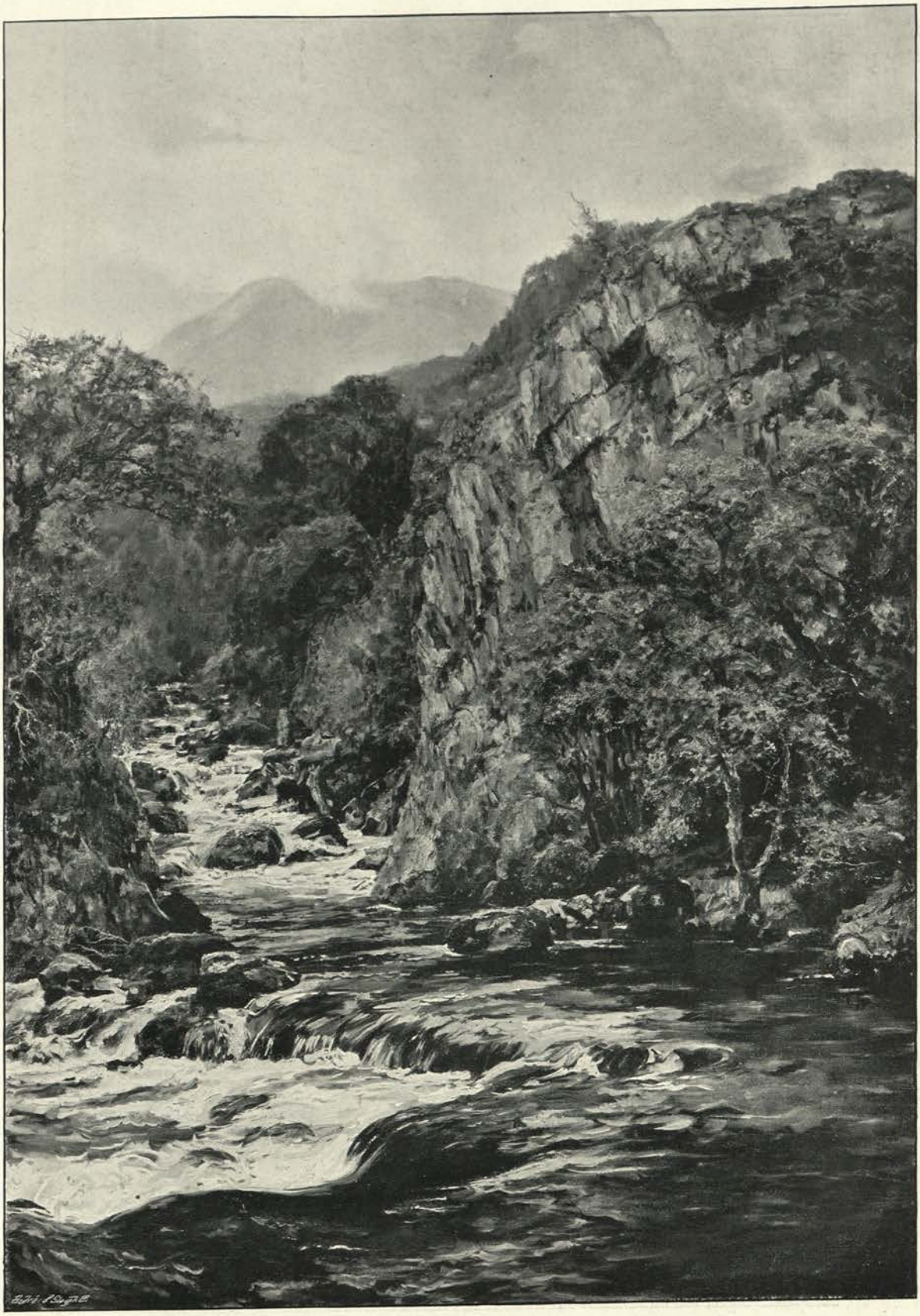
THE VICTORIA CROSS.

W. B. WOLLEN, R.I.

48 x 34

NELLIE, DAUGHTER OF
C. STETTAUER, ESQ.

SOLOMON J. SOLOMON, A.R.A.



68x48

THE HERON'S POOL ON THE LLEDR.

YEEND KING, V.P.R.I.

90 x 60

THE RIGHT HON. THE LORD MAYOR, M.P

(Painted for the Grocers' Company.)

A. S. COPE, A.R.A.

72 x 48

IDLE HOURS: A MUTE APPEAL.

JAMES SANT, R.A.

LIBRARY OF THE ROYAL BOMBAY BRANCH OF THE ASIATIC SOCIETY

46 x 69

THE RUN HOME

HENRY S. TUKE, A.R.A.

44 x 56

A CONFESSION.

THE HON. JOHN COLLIER

40 x 60

NAPOLEON'S ABDICATION: APRIL 5, 1814

EYRE CROWE, A.R.A.

AN IDYLL OF COMO.

ALFRED EAST, A.R.A.

40 x 60

AUTUMN EVENING.

H. W. B. DAVIS, R.A.

44 x 74

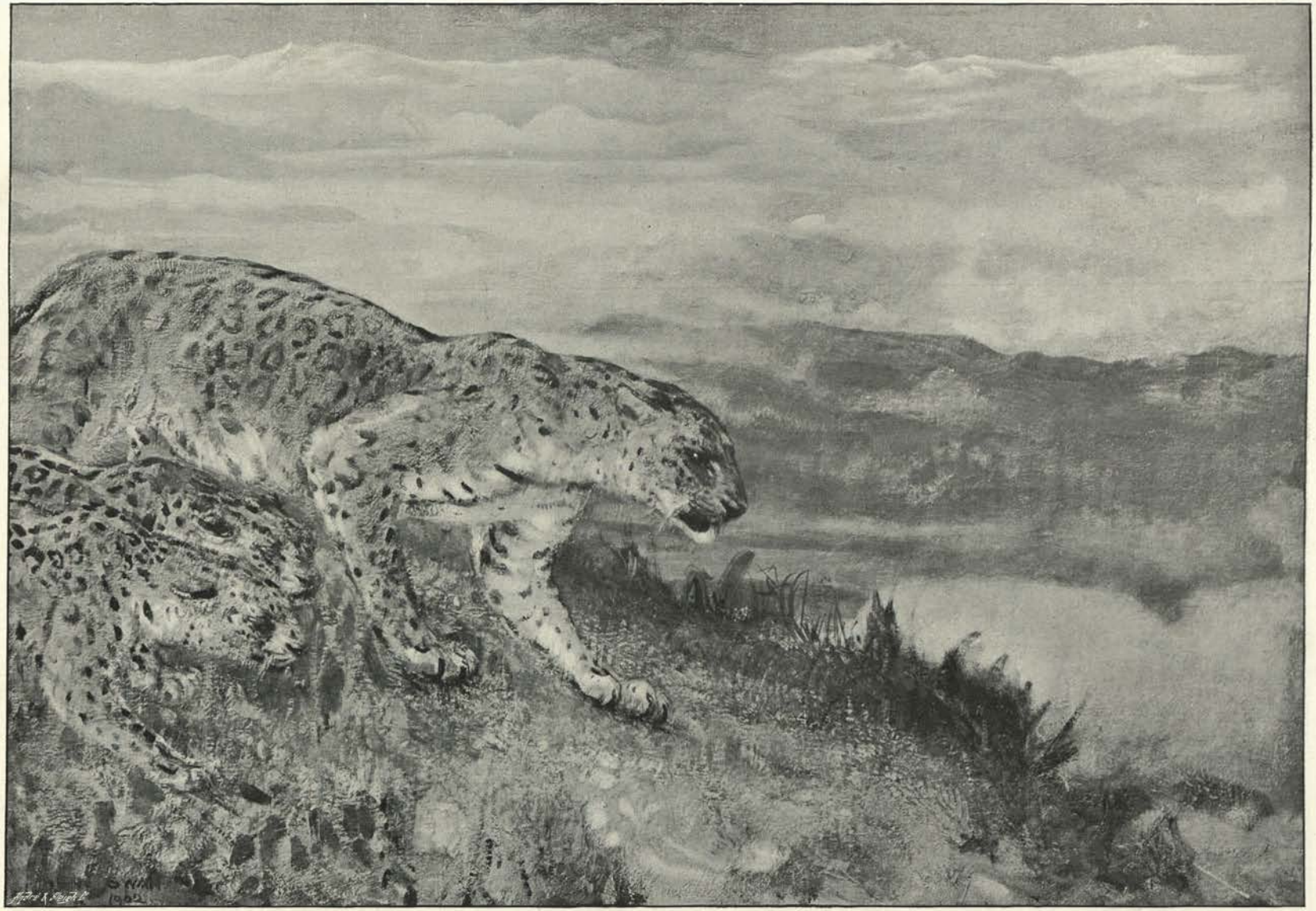
GLEANERS WAITING FOR THE LAST LOAD.

W. HATHERELL, R.I.

"PEACE! BE STILL!"

EDMUND C. FULLER.

42 x 72



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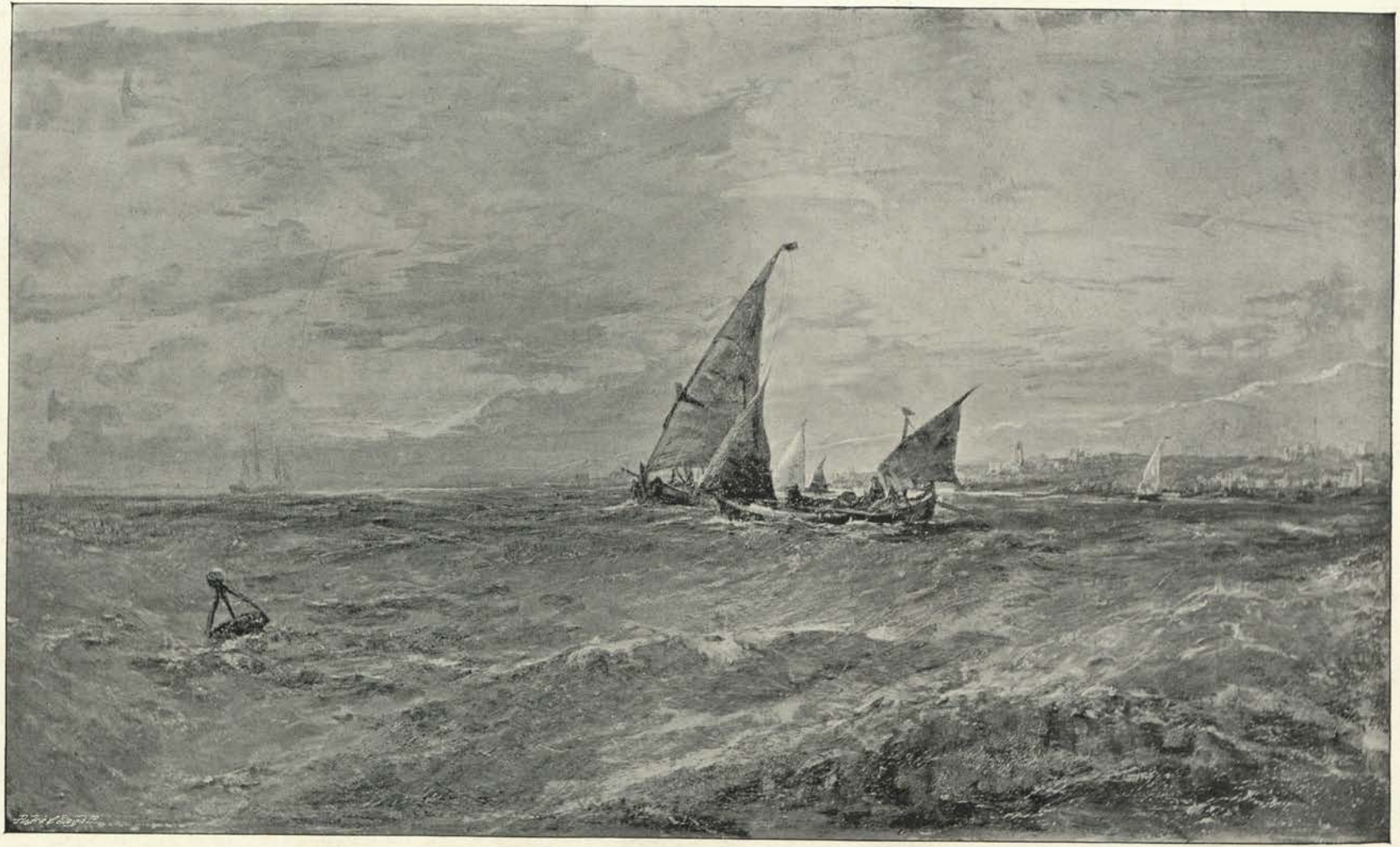
LEOPARDESS AND YOUNG
DESCENDING A HILL.

JOHN M. SWAN, A.R.A.

48 x 96

PLOUGHING ON THE SOUTH COAST:
DEVONSHIRE.

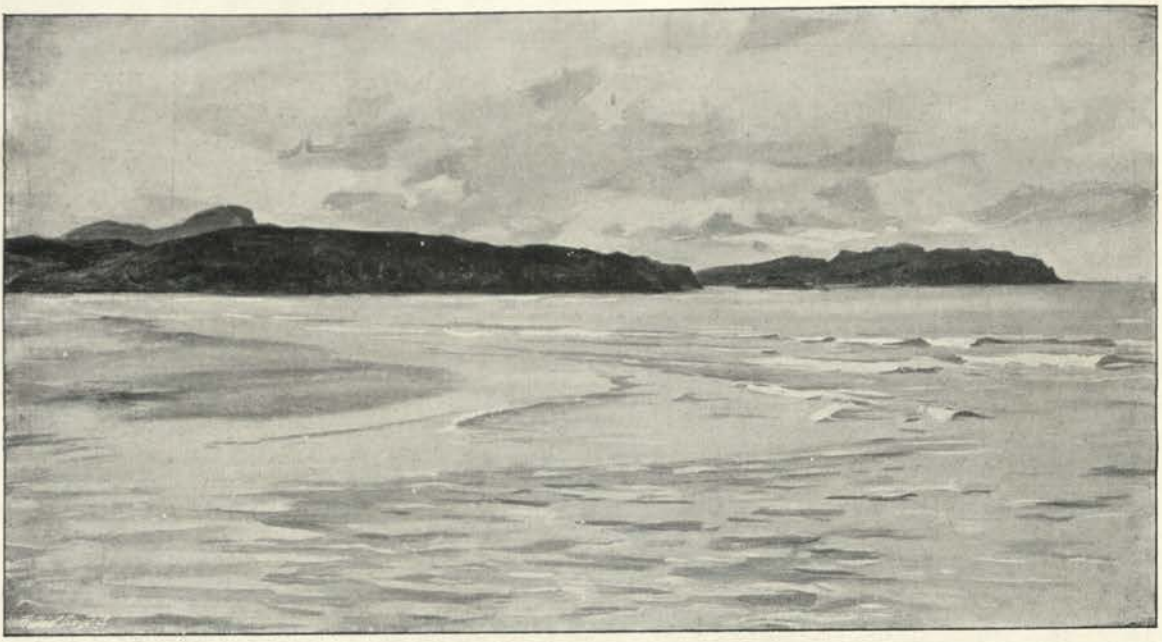
LUCY E. KEMP-WELCH.



ITALIAN FISHING CRAFT OFF PIANOSO.

EDWIN HAYES, R.H.A., R.I.

35 x 46



THE SANDS OF BETTYHILL: SUTHERLANDSHIRE.

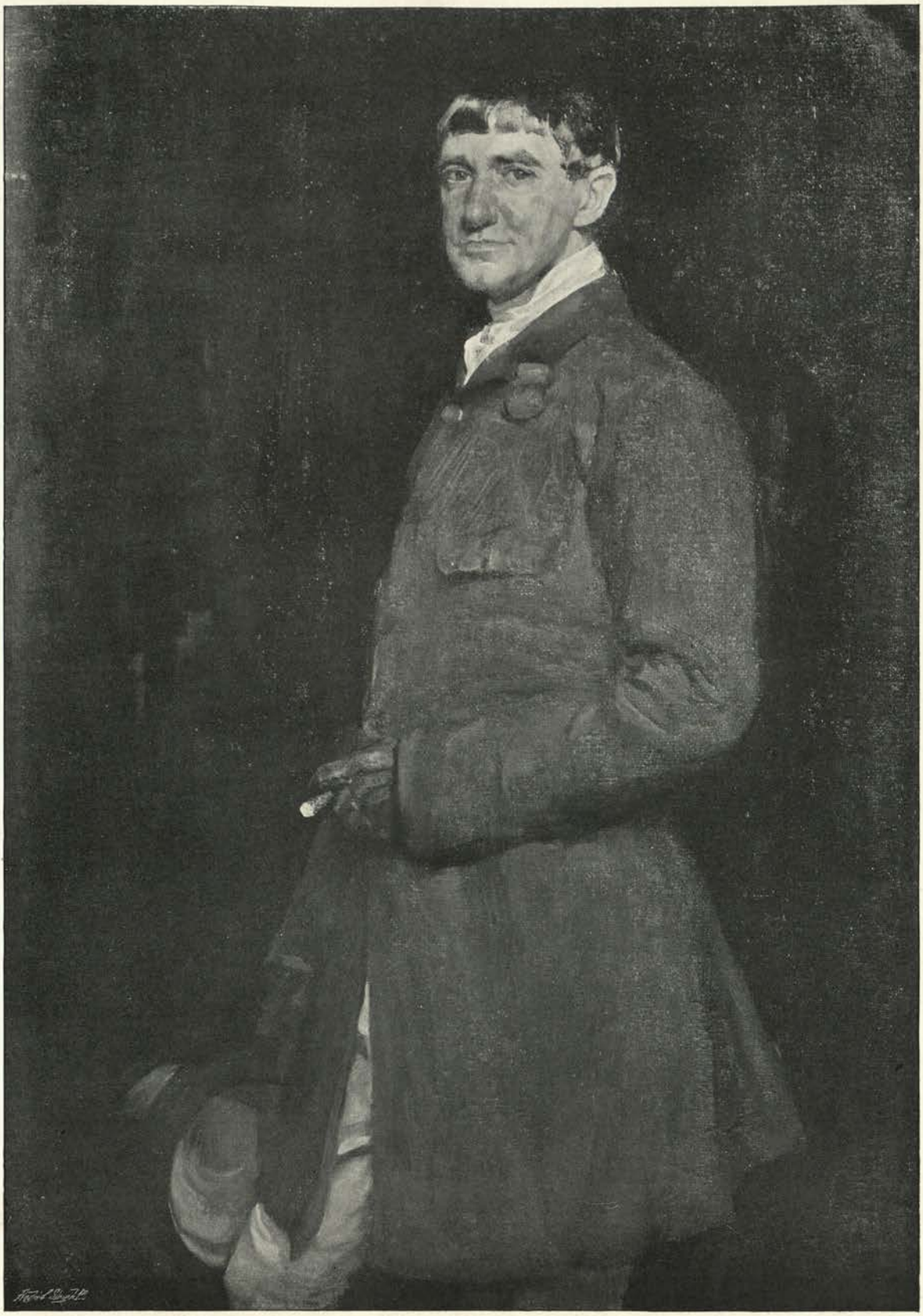
COLIN HUNTER, A.R.A.

16 x 30

SLEEPING NYMPHS DISCOVERED BY A SHEPHERD.

ROBERT FOWLER, R.I.

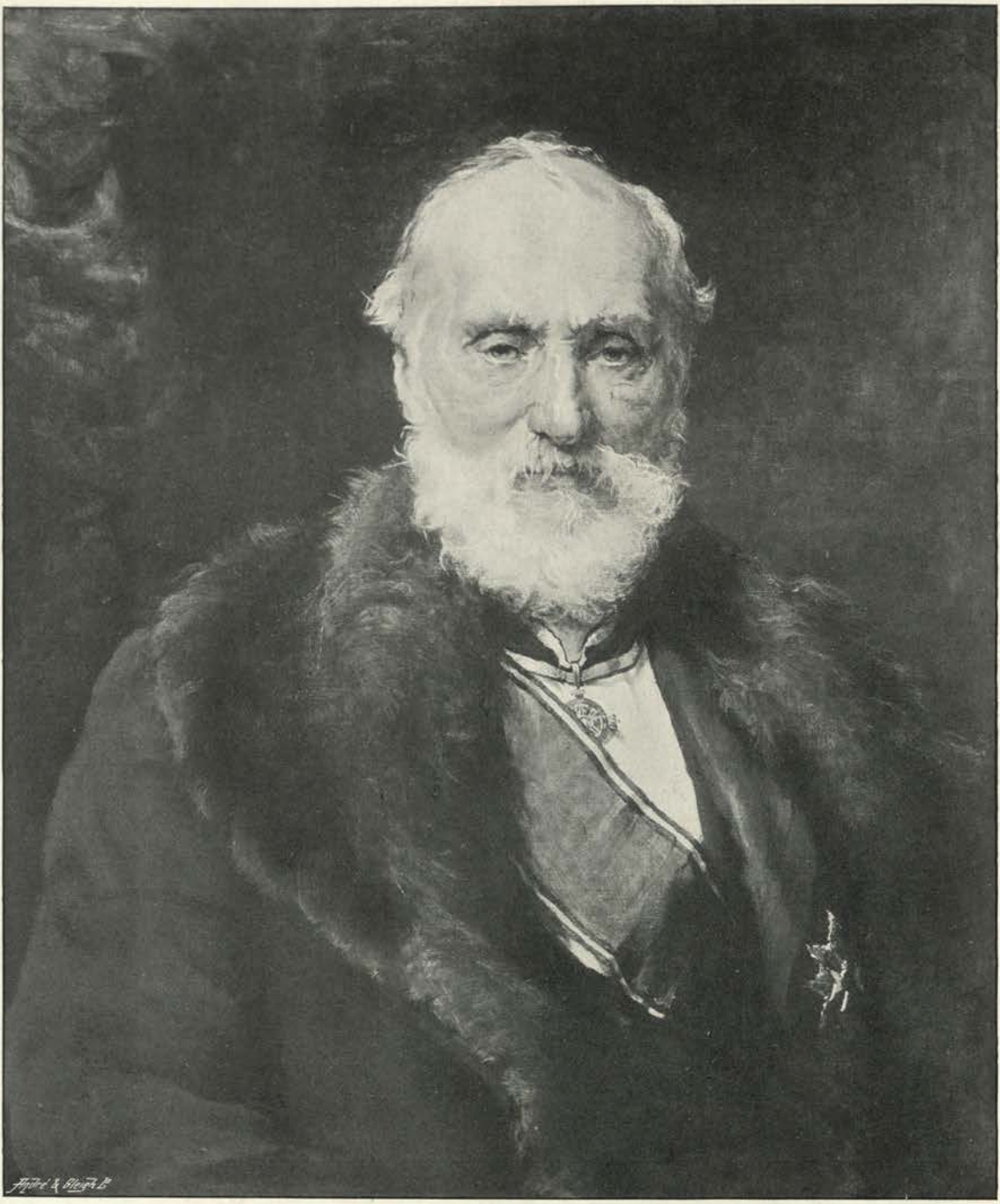
48 x 60



PHIL MAY, ESQ.

J. J. SHANNON, A.R.A.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY



30 x 25

THE LORD KELVIN, G.C.V.O., F.R.S.

WALTER W. OULESS, R.A.

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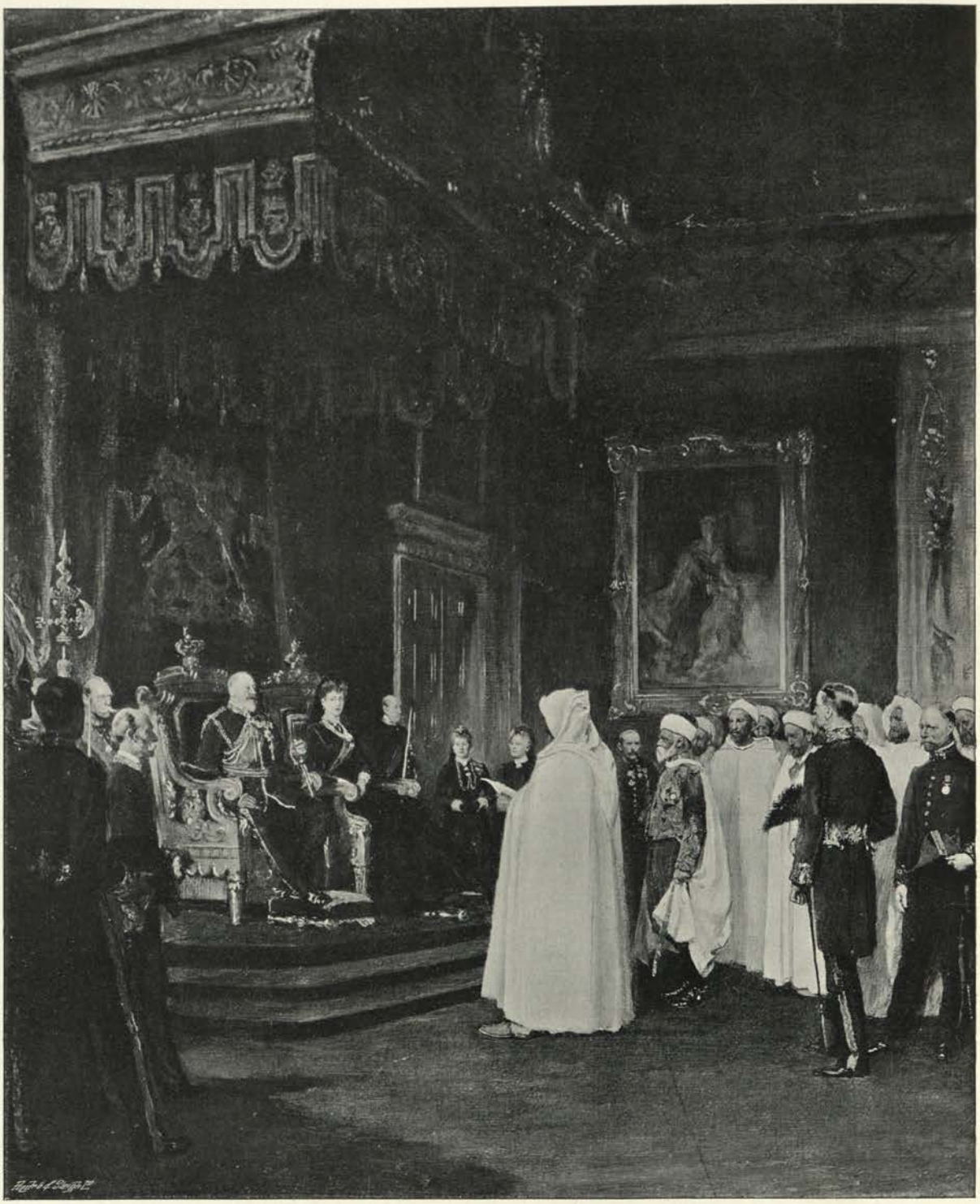


29 x 24

RECEPTION BY H.M. KING EDWARD VII
OF THE MOORISH AMBASSADOR KAID EL
MEHEDI EL MEHEBBI, AT ST. JAMES'S PALACE.
JUNE 10, 1901.

J. SEYMOUR LUCAS, R.A.

Painted for, and Exhibited by Command of H.M the King

ROYAL ACADEMY PICTURES 1902.

PART IV.

30 INCHES HIGH

THE KING ALFRED MEMORIAL AT WINCHESTER (*Model in Silver*).

W. HAMO THORNYCROFT, R.A.

MRS. STEPHEN SMITH.

W. F. YEAMES, R.A.

30 x 31

"WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT."

FREDERICK GOODALL, R.A.

A PROVENÇALE. 18 x 10

H. H LA THANGUE, A.R.A.

20 x 14

THE VISION OF ENDYMION.

SIR EDWARD J. POYNTER, P.R.A.

MISS OLIVE HEWERDINE.

LAURENCE KOE.

REVERIE (*Marble*). LIFE SIZE.

E. LANTÉRI.

MY HERO.

S. E. WALLER.

By Permission of Messrs. Landeker and Brown, the owners of the Copyright.

35 x 49

40 x 60

KNARESBOROUGH, YORKSHIRE.

C. E. JOHNSON, R.I.

ST. GEORGE AND THE DRAGON *(Silver).*
THE LATE E. ONSLOW FORD, R.A.

36 x 28

MADAME BLANCHE MARCHESI
SOLOMON J. SOLOMON, A.R.A.

36 x 45

A TANAGRAEAN PASTORAL.

GEORGE H. BOUGHTON, R.A.

A BACKWATER ON THE OUSE.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

48 x 72

42 x 72

KISMET.

J. C. DOLLMAN.

THE HOUSES OF PARLIAMENT.

W. L. WYLLIE, A.R.A.

20 x 38

LORD PIRBRIGHT, F.R.S.

LUKE FILDES, R.A.

64 x 45

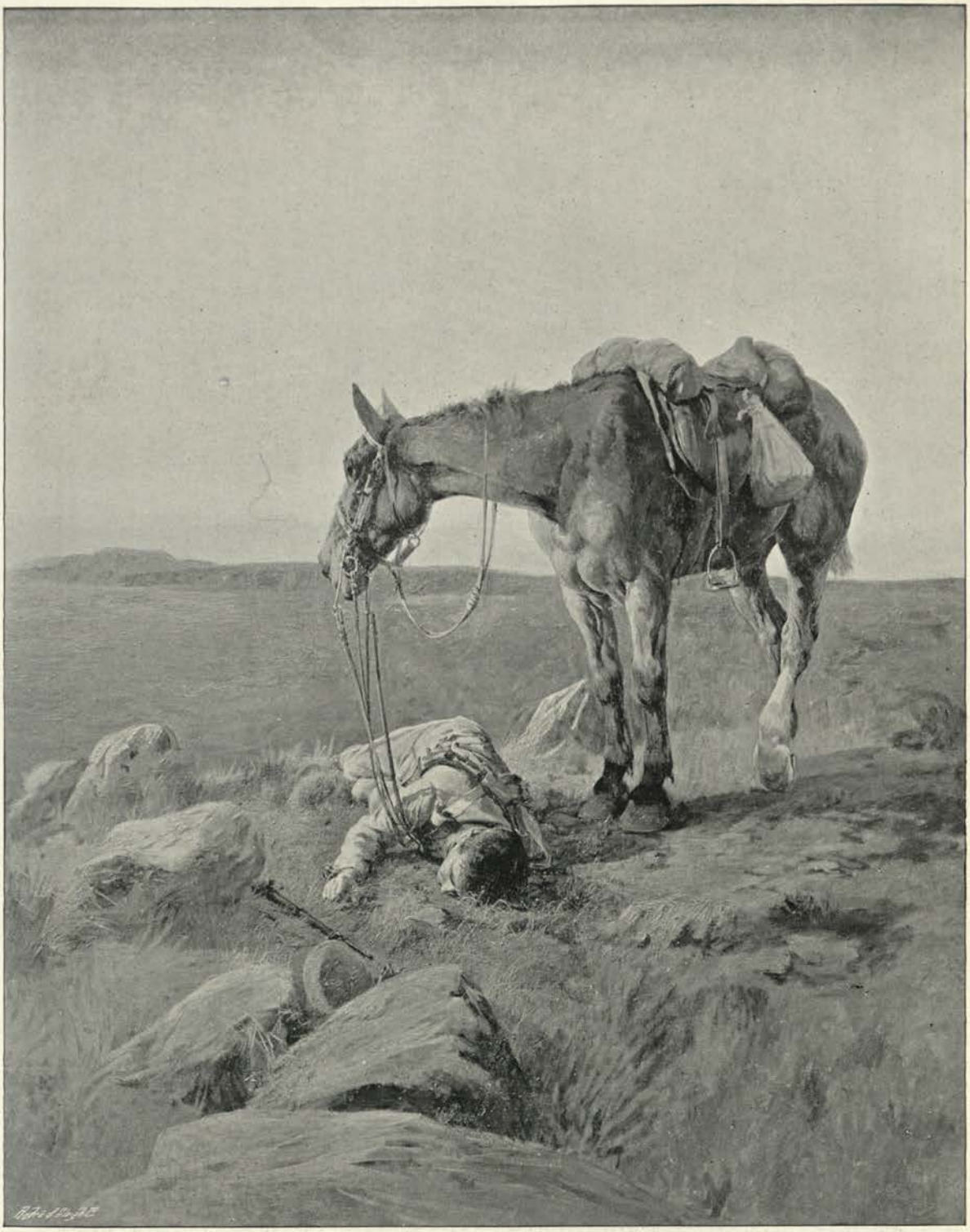
BOY AND BEAR CUBS (*Bronze*).

JOHN M. SWAN, A.R.A.

The Property of W. Vivian, Esq.

LIFE SIZE

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY



60 x 48

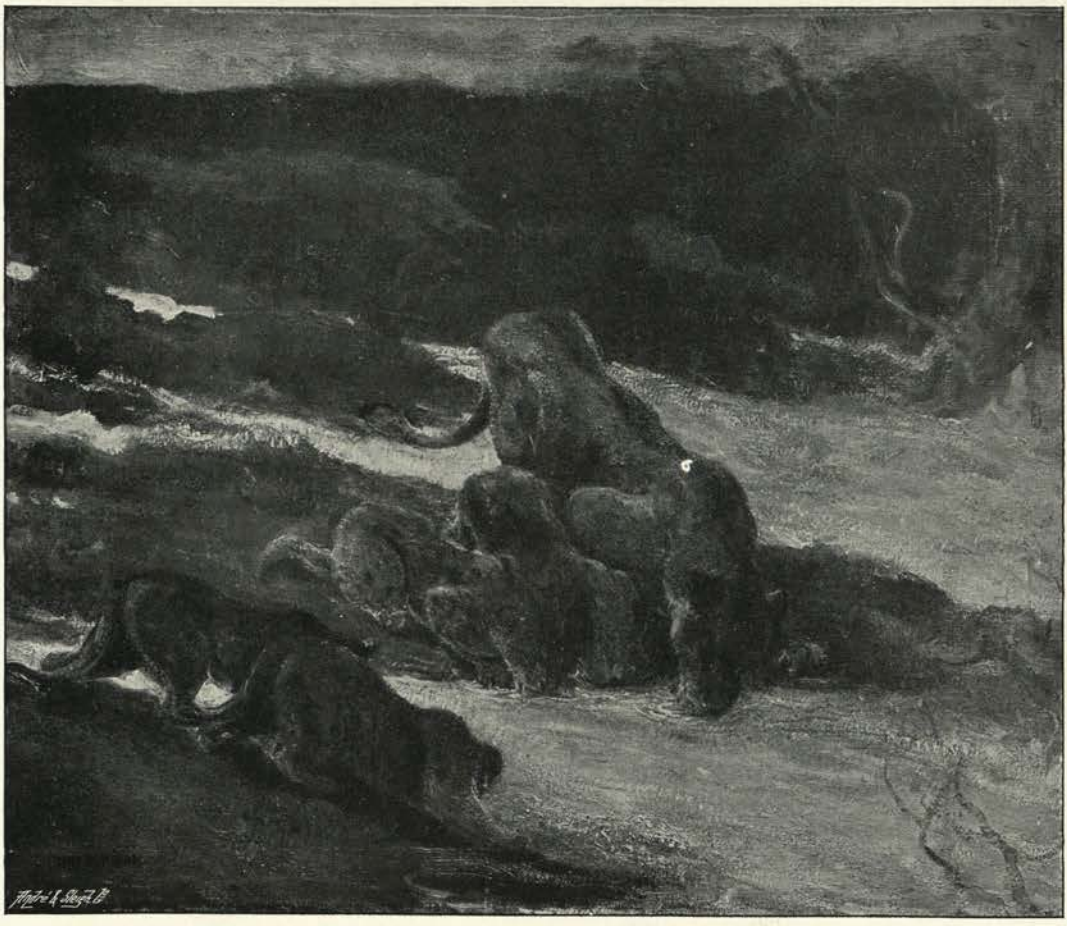
THE MORNING.

LUCY E. KEMP-WELCH.

48 x 84

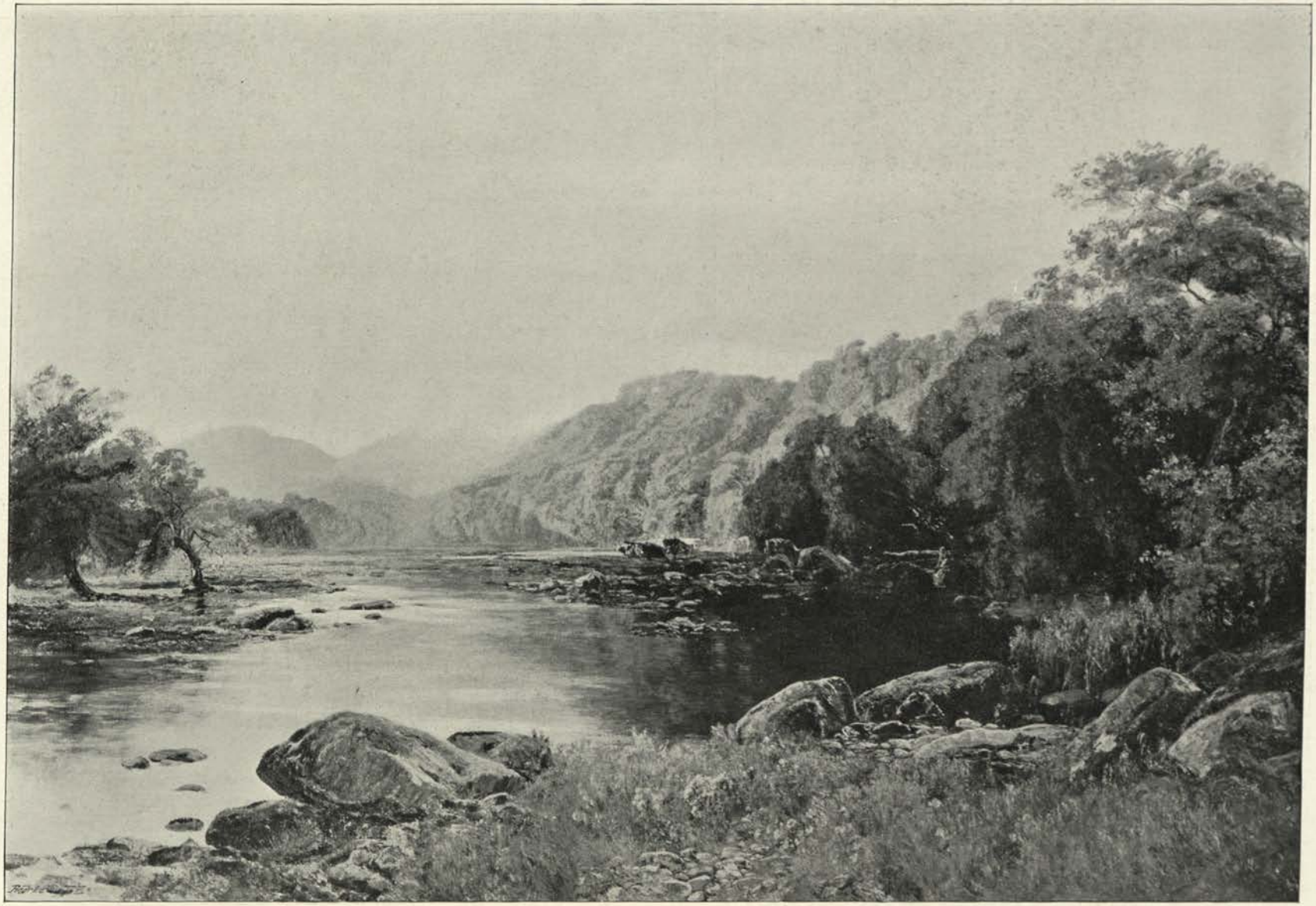
A ROYAL SPLASH.

ARTHUR J. BLACK.



LIONESS AND CUBS DRINKING
AT A TORRENT.

JOHN M. SWAN, A.R.A.



SUNLIGHT LINGERS.

J. CLAYTON ADAMS.

37 x 60

MRS. W. K. D'ARCY.

FRANK DICKSEE, R.A.

BATHED IN THE EVENING GLOW.

THE LATE T. SIDNEY COOPER, C.V.O., R.A.

30 x 46

"TO BE, OR NOT TO BE?"

H. GILLARD GLINDONI.

42 x 60

THE SLEEPING BEAUTY.

MOUAT LOUDAN.

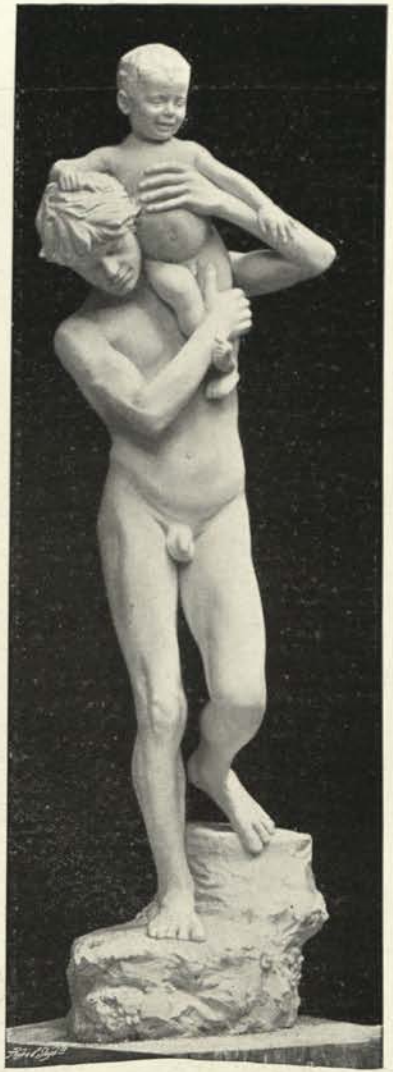
36 x 72

INNOCENCE. (*Marble*). LIFE SIZE

ALFRED DRURY, A.R.A.

MADAME MELBA. 96 x 60

RUPERT C. W. BUNNY.



DOWN TO THE SEA. 6 FEET HIGH.

A. BERTRAM PEGRAM.

HEMINGFORD MILL.

ERNEST A. WATERLOW, A.R.A., P.R.W.S

40 x 60

By Permission of Messrs. Lefèvre & Son, 1a, King St., St. James s, the owners of the Copyright.

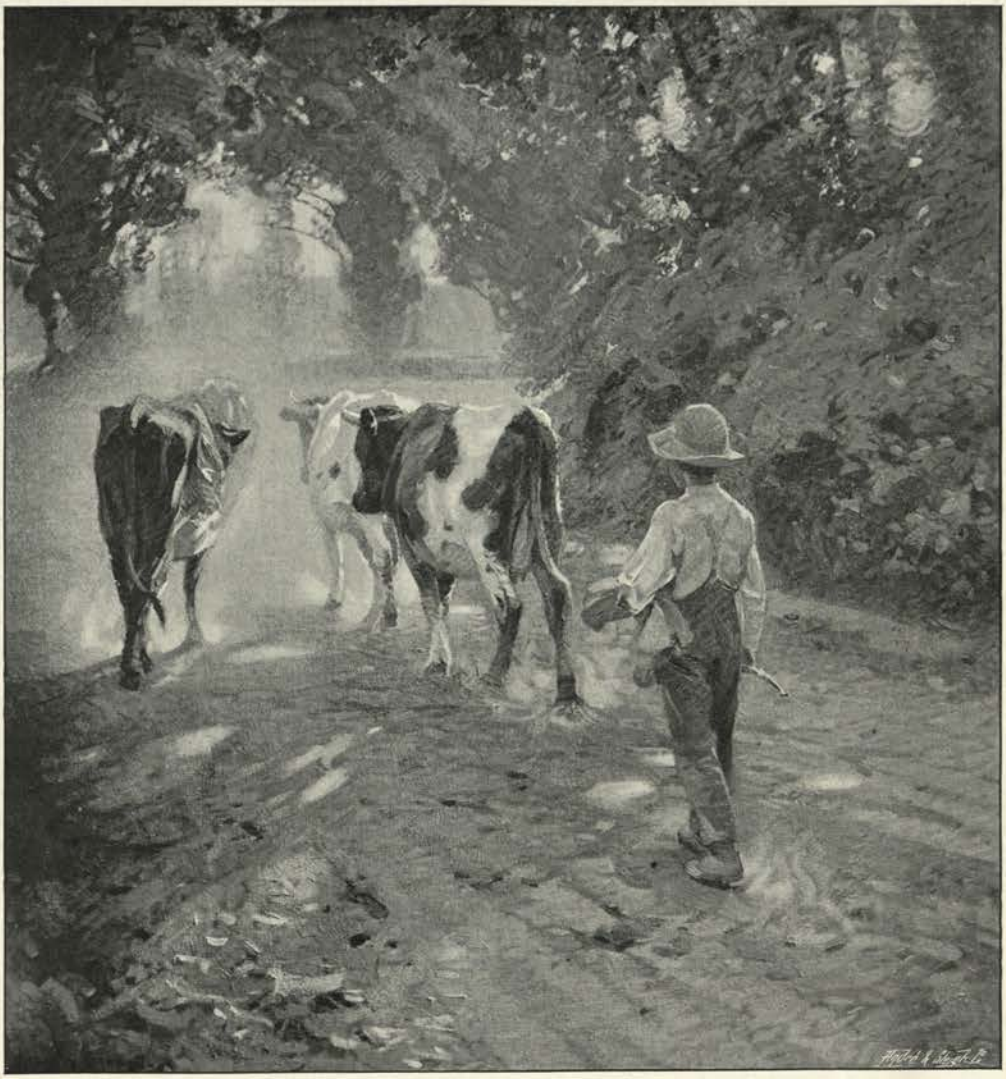
50 x 58

THE END OF THE SONG.

E. BLAIR LEIGHTON.

THE GARDEN OF GETHSEMANE (*Sketch for a Picture*).

FREDERICK CODDALL, R.A.



FULL SUMMER. 48 x 46

ARNESBY BROWN.

24 x 13

A TALKATIVE COMPANION.

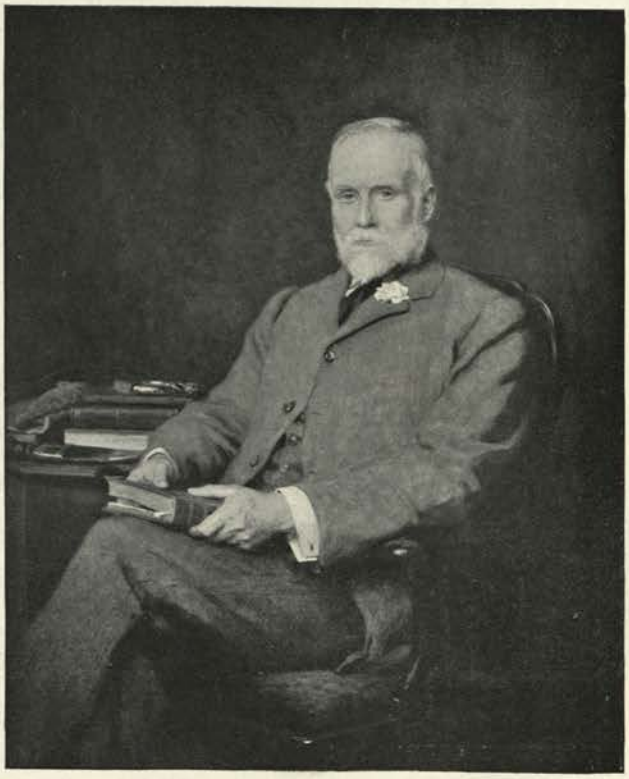
G. A. STOREY, A.R.A.

TOILERS OF THE DEEP.

CHARLES S. MOTTRAM.

A SUNFLOWER.

ANDREA C. LUCCHESI.



R. BOSWORTH SMITH, ESQ.

HUGH G. RIVIERE.

51 x 35

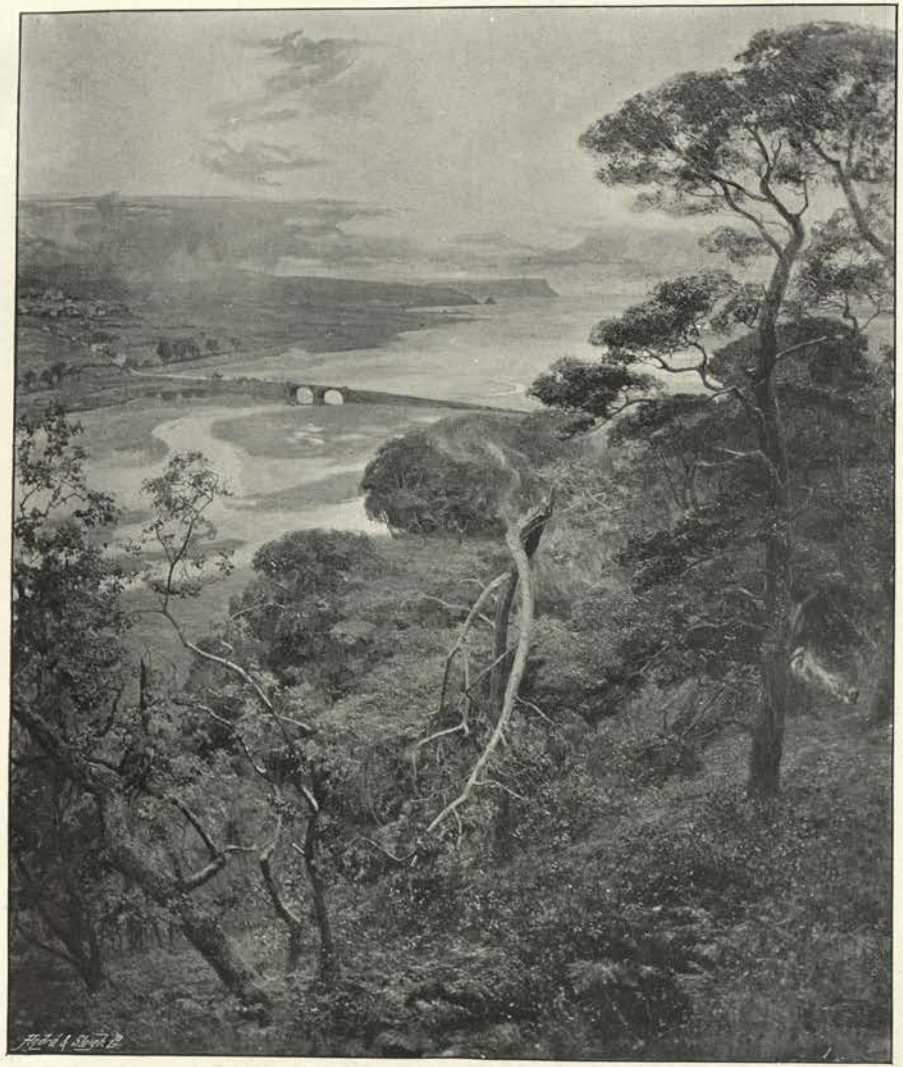
THE KING'S DAUGHTER.—*Psalm xlv., 13 and 14.*

GEORGE W. JOY.

40 x 34

MARSH MARIGOLDS.

H. H. La Thangue, A.R.A.



THE EBB OF THE TIDE
AT EVE.

R. VICAT COLE.

ORDERED SOUTH.

JULIUS M. PRICE.

SNOWDRIFT (*Marble*).

THE LATE E. ONSLOW FORD, R.A.

JACK ASHORE.

ARTHUR C. COOKE.

By Permission of Messrs. Raphael Tuck & Sons, the owners of the Copyright.

40 x 56

LADY MARJORIE MANNERS.

J. J. SHANNON, A.R.A.

ALICE, DAUGHTER OF HECTOR MACDONALD, ESQ.

JOHN LONGSTAFF.

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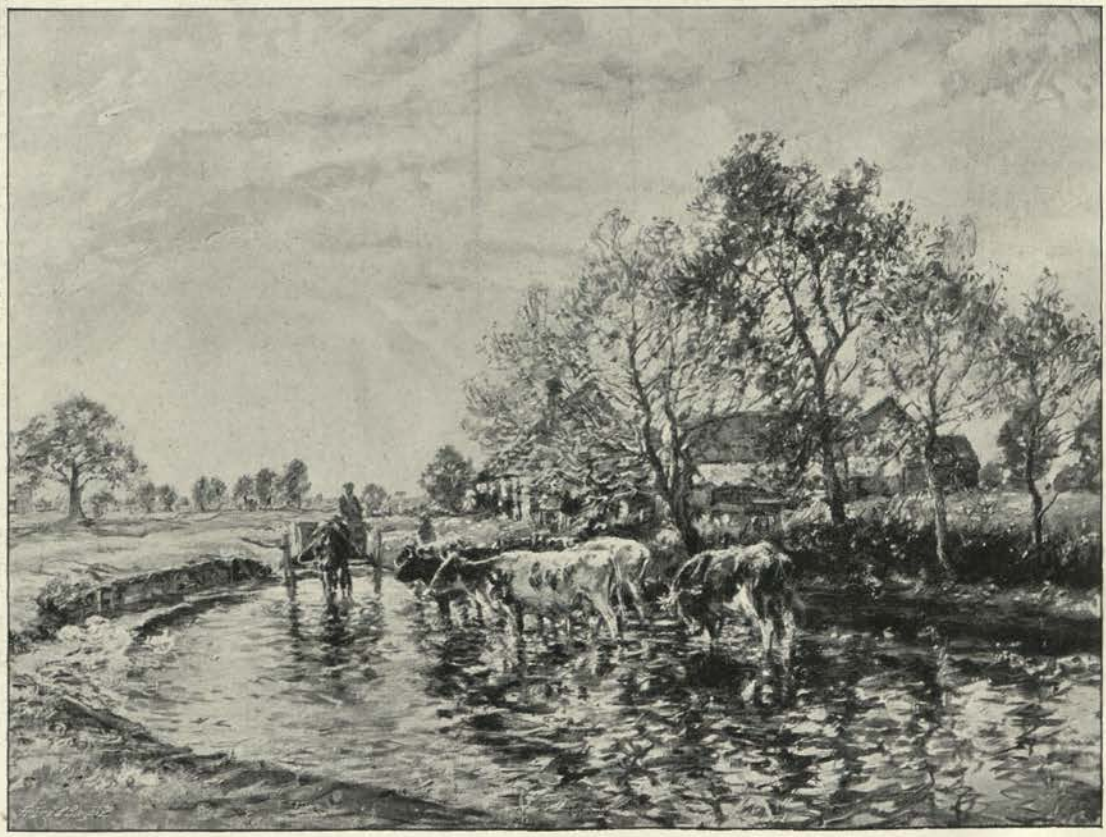
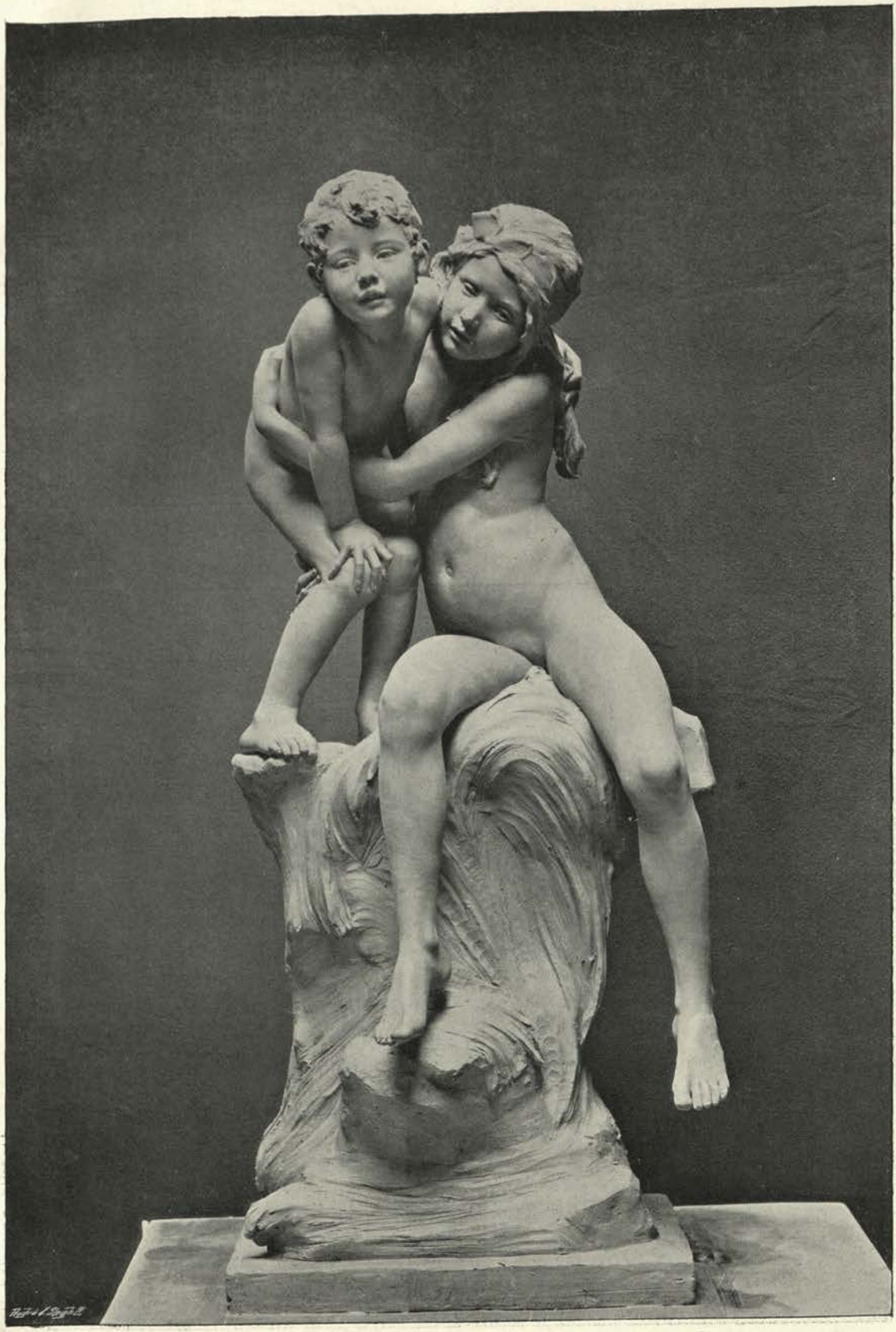
A GARDEN PARTY. 30 x 20

J. L. WIMBUSH.



A WAYSIDE POND. 20 x 30

MARK FISHER.



LIFE-SIZE

THE SPRING-TIDE OF LIFE *(Plaster)*.

W. R. COLTON.

DON EDMONDO RUSPOLI.

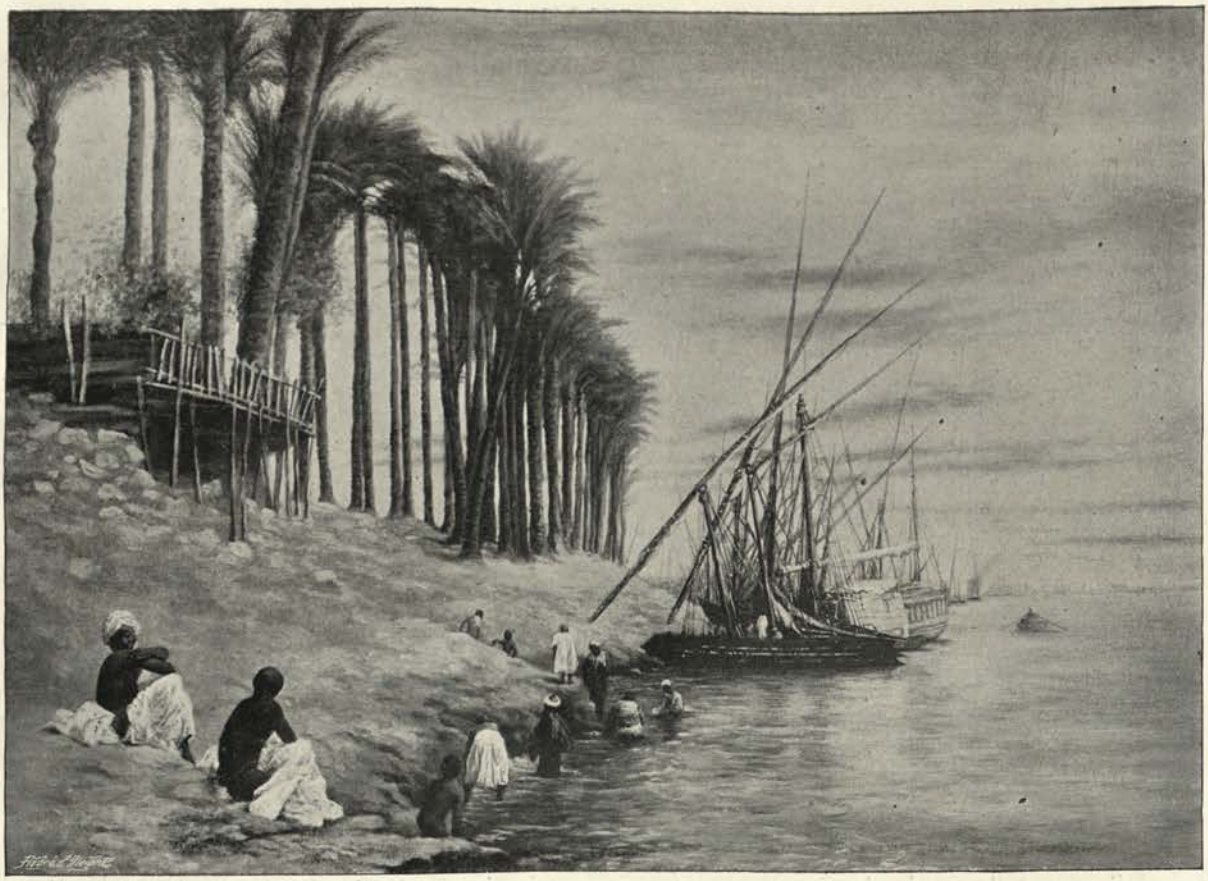
MARY L. WALLER.

40 x 23

LORD MILNER, G.C.M.G., G.C.B.,
HIGH COMMISSIONER FOR SOUTH AFRICA.

P. TENNYSON-COLE.

69 x 54



EVENING: BANKS OF THE NILE.

M. MURRAY COOKESLEY.

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